

VOL. 17.

No. 2.

# THE ART AMATEUR.



DEVOTED TO  
ART IN THE HOUSEHOLD.

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SAN FRANCISCO, Cal., May 10, 1887.

The Trustees of the James Lick Trust hereby invite designs on paper for the construction of the group of Historical Statues to be erected in the space set apart in front of the City Hall of San Francisco, California, and in accordance with Thirteenth Trust in James Lick's Deed of Trust, to wit:

XIII. "And in further trust to erect under the supervision of the said parties of the second part and their successors, at the City Hall, in the City and County of San Francisco, a group of Bronze Statuary, well worth one hundred thousand dollars (\$100,000), which shall represent, by appropriate designs and figures, the history of California. First, from the early settlement of the missions to the acquisition of California by the United States; second, from the acquisition by the United States to the time when Agriculture became the leading interest of the State; third, from the last named period to the first day of January, one thousand eight hundred and seventy-four (1874)."

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The artists submitting these three designs selected will be invited to submit models and full details for competition. The artist whose plans and models are finally selected from these three will be entitled to enter into a contract, containing proper covenants and agreements, for the construction of the work, with said Trustees, and the remaining two, whose designs are not accepted, will receive five hundred dollars (\$500) each.

Prominence to be given to bronze in composition of statues, as required by the terms of the said Thirteenth Trust. Preference, so far as practicable, to be given to materials obtained in California. Sketches to be all submitted on or before the 15th day of September, 1887.

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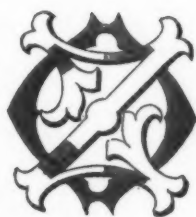
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Supplement to The Art Amateur.

Vol. 17. No. 2. July, 1887.

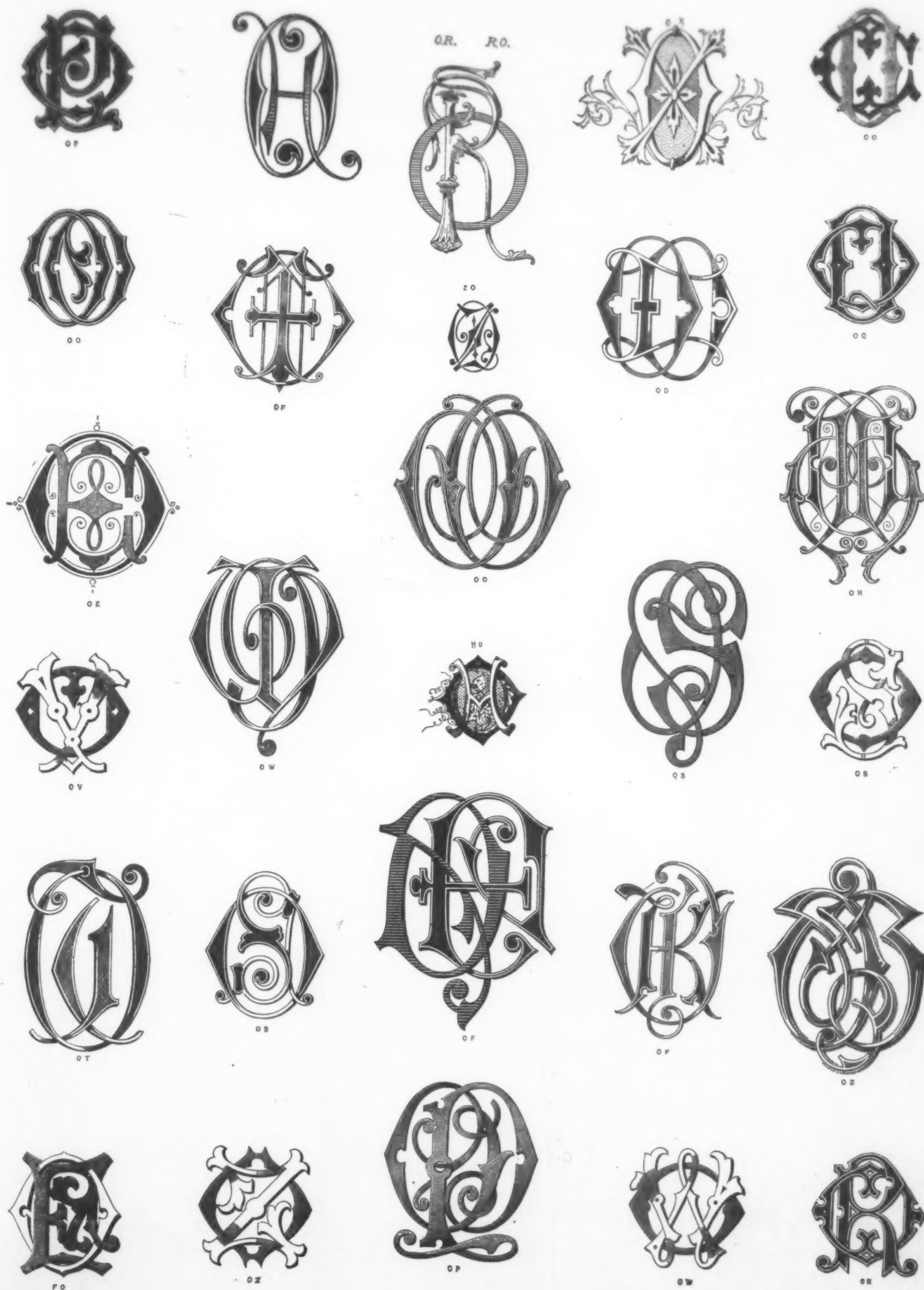


PLATE 606.—MONOGRAMS. SECOND PAGE OF "O."  
THIRTY-SIXTH PAGE OF THE SERIES.

Supplement to The Art Amateur.

Vol. 17. No. 2. July, 1887.

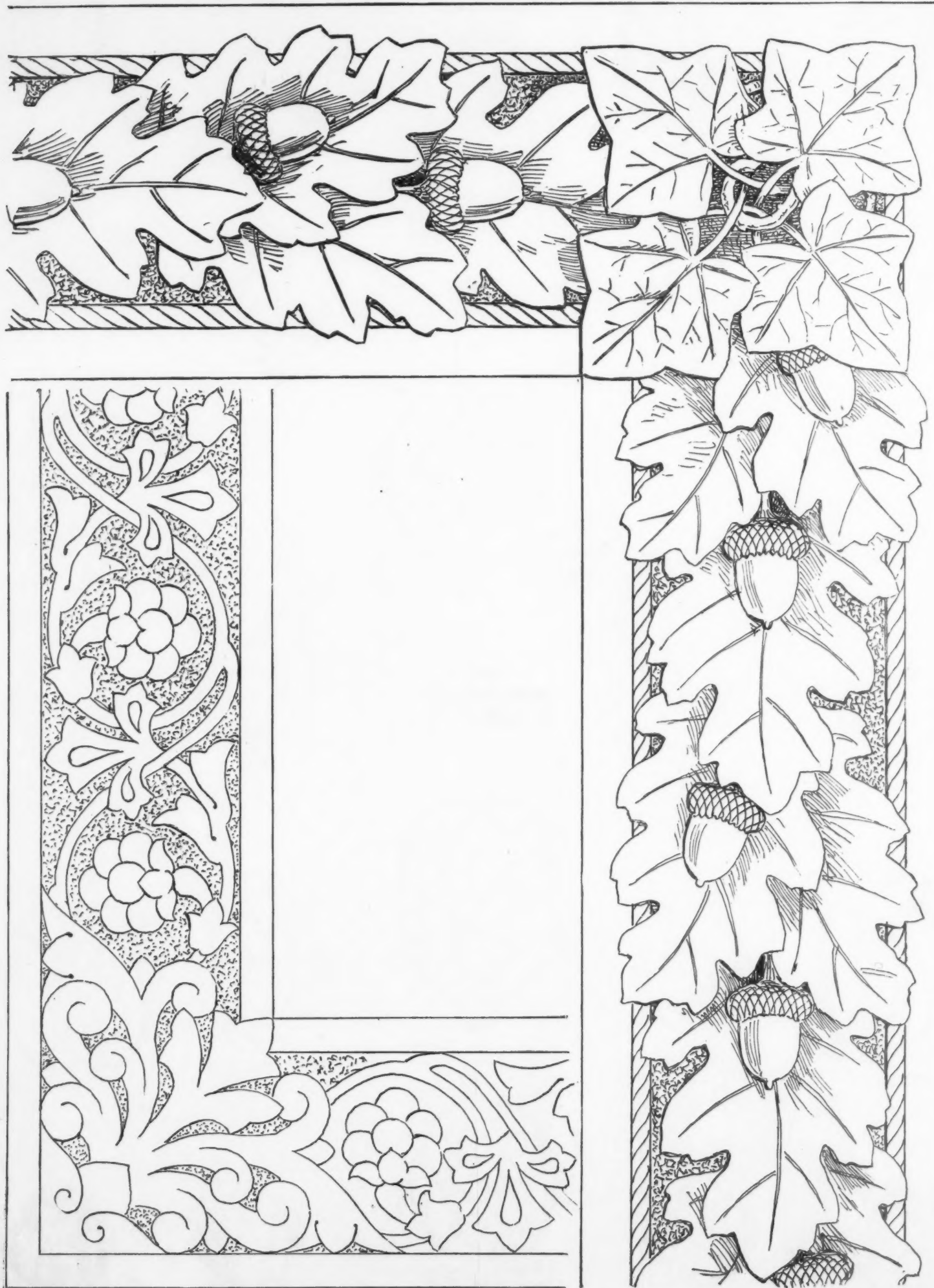


PLATE 607.—SIMPLE DESIGNS FOR BORDERS IN REPOUSSÉ WORK.

By C. M. JENCKES.



# Supplement to The Art Amateur.

Vol. 17. No. 2. July, 1887.



PLATE 608.—DECORATION FOR A FRUIT-PLATE. "Cherries."

By I. B. S. N.

(For directions for treatment, see page 46.)

Supplement to The Art Amateur.

Vol. 17. No. 2. July, 1887.



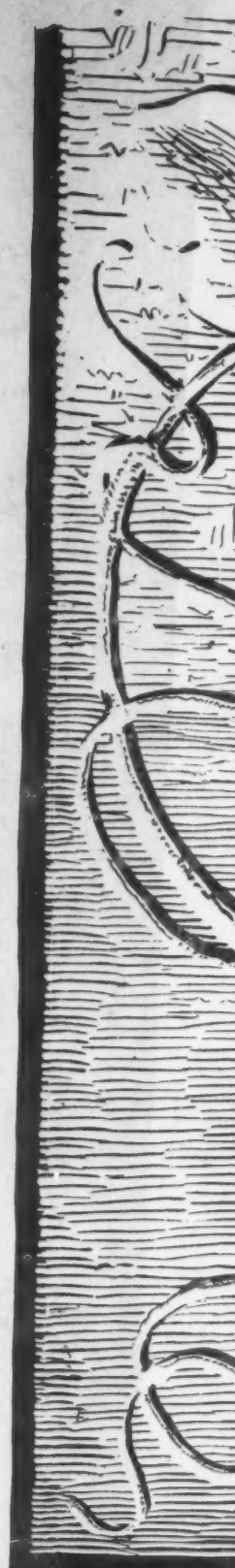
PLATE 609.—DECORATION FOR A CREAM-PITCHER. "Anemones."

By KAPPA.

(For directions for treatment, see page 46.)



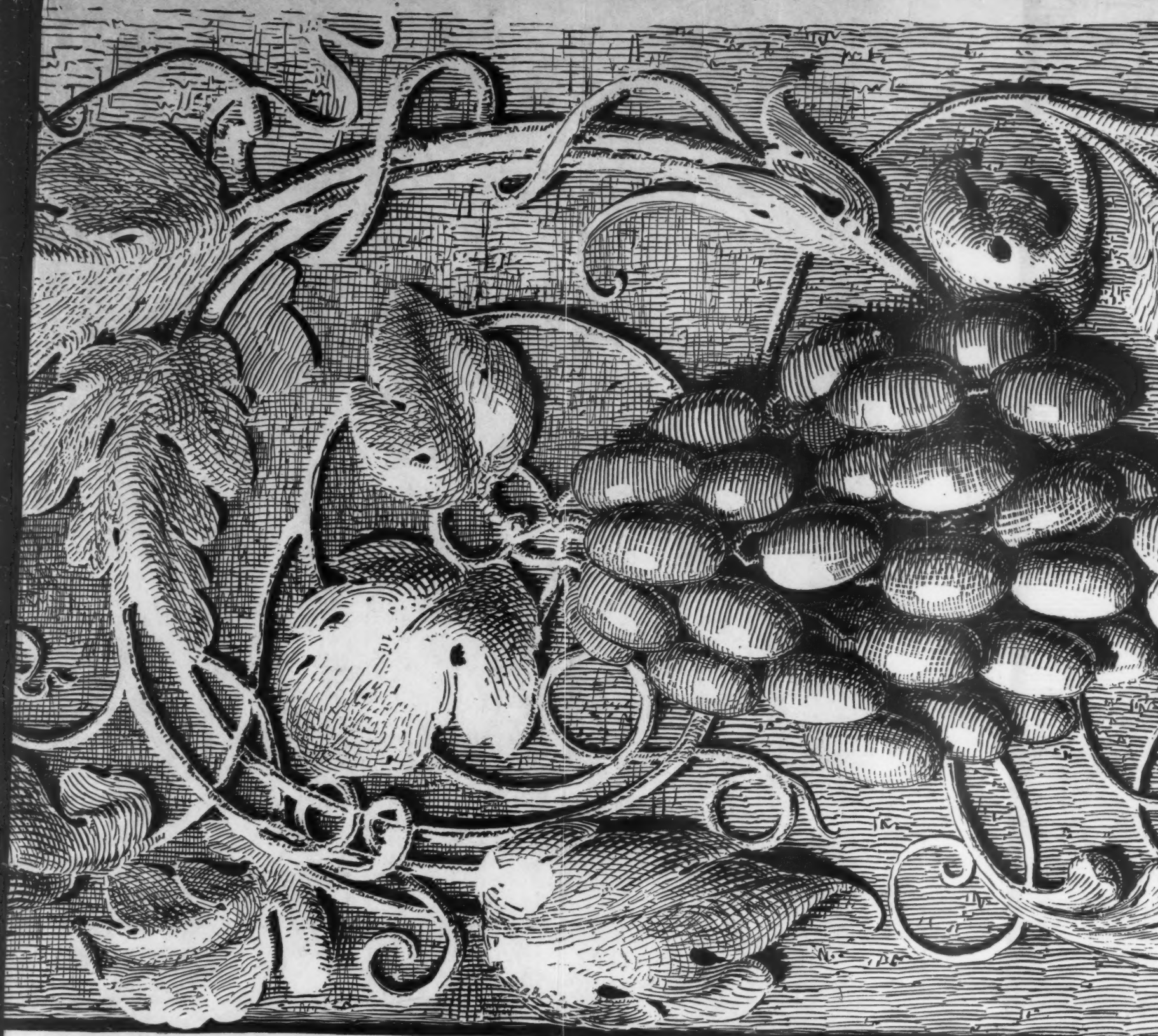














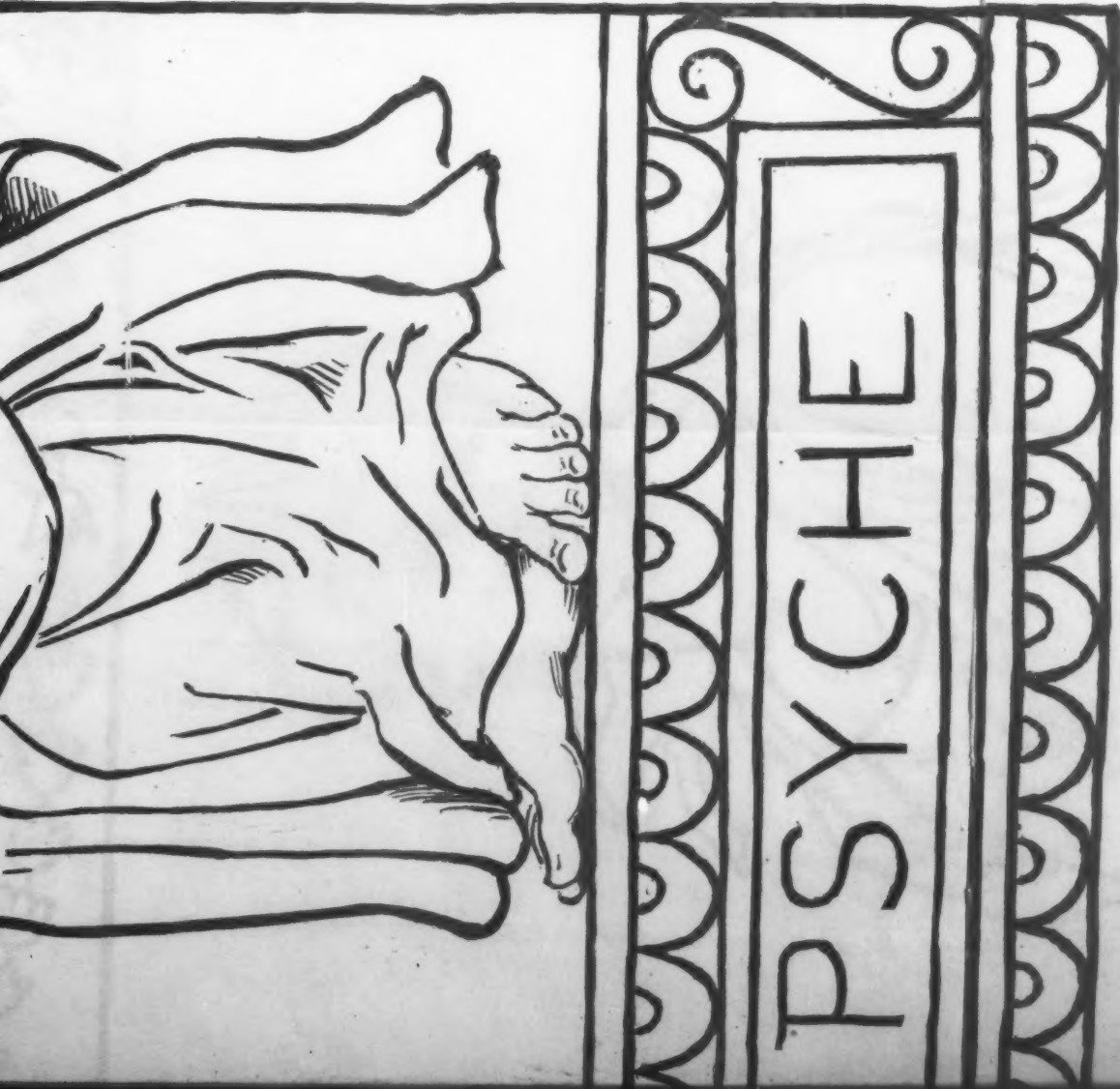


PLATE 810.—CLASSICAL DECORATIVE FIGURE. "Psyche."

THE FIRST OF TWO. BY ELLEN WELBY.

(For hints for treatment in embroidery, or on glass or china, see page 46.)

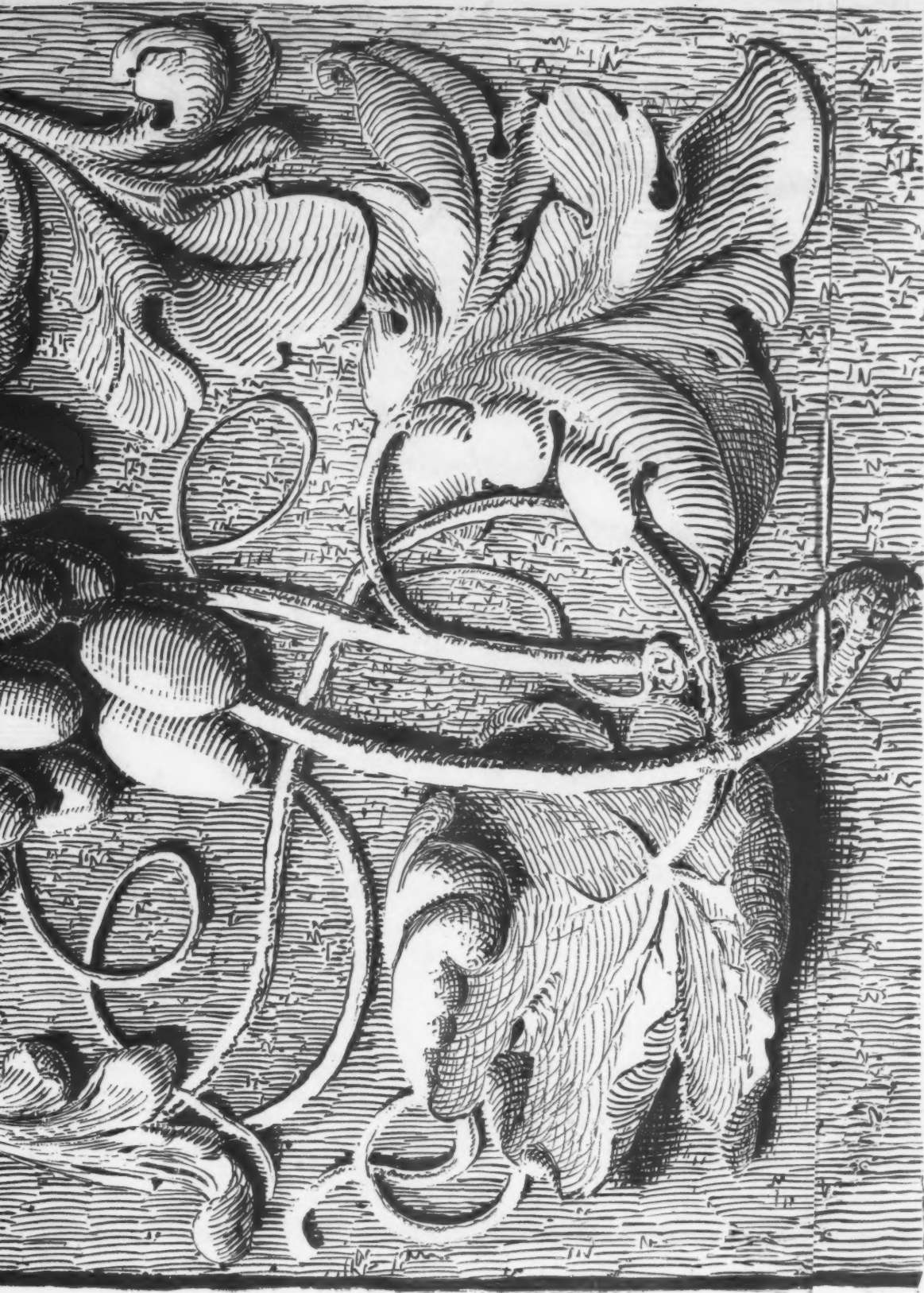


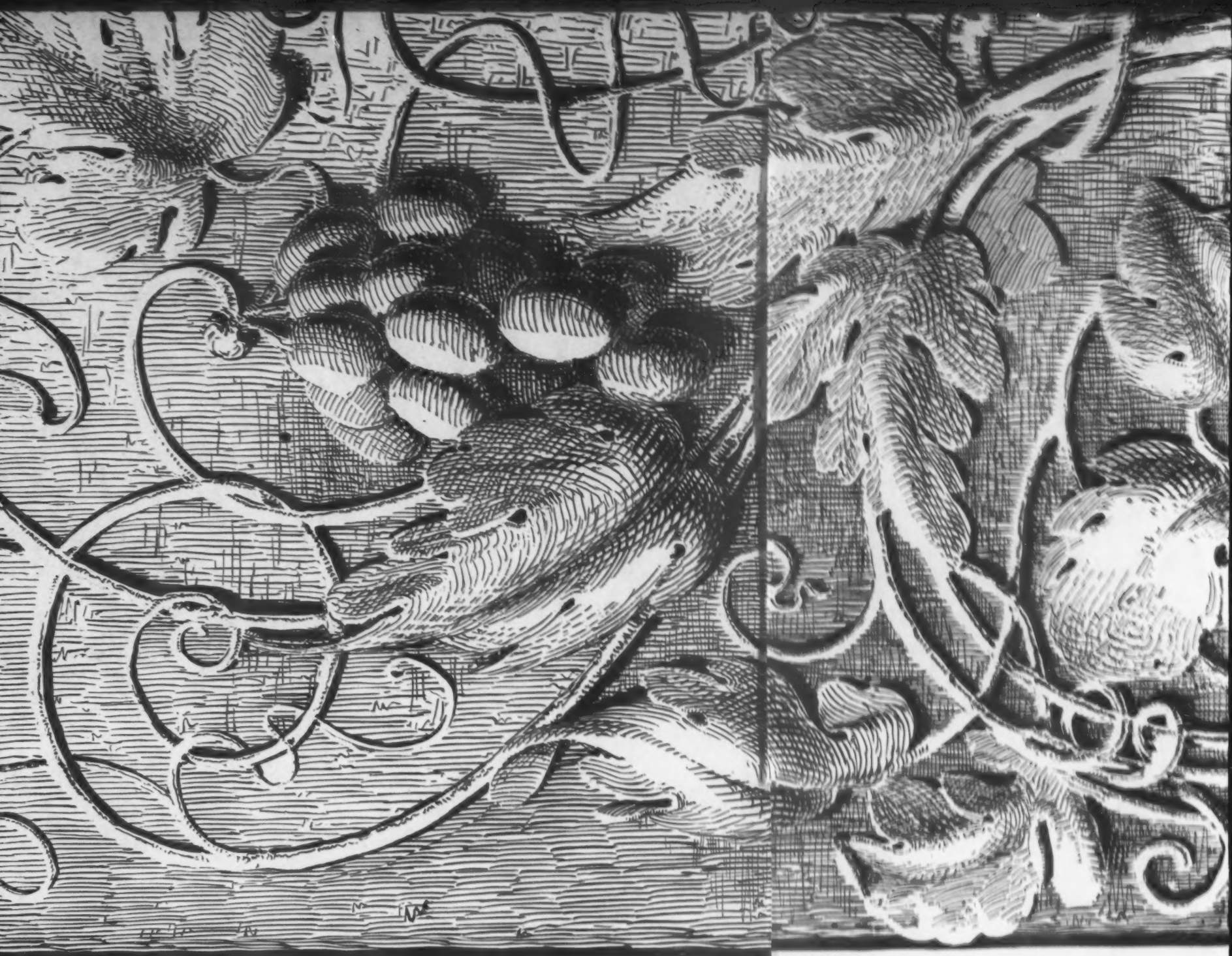
PLATE 811.—CARVED PANEL FOR A BUFFET. "Grapes."

By L. W. MILLER, OF THE PENNSYLVANIA MUSEUM SCHOOL OF FINE ARTS.



Decorative border element consisting of a series of stylized, repeating, leaf-like or scroll-like motifs arranged horizontally.











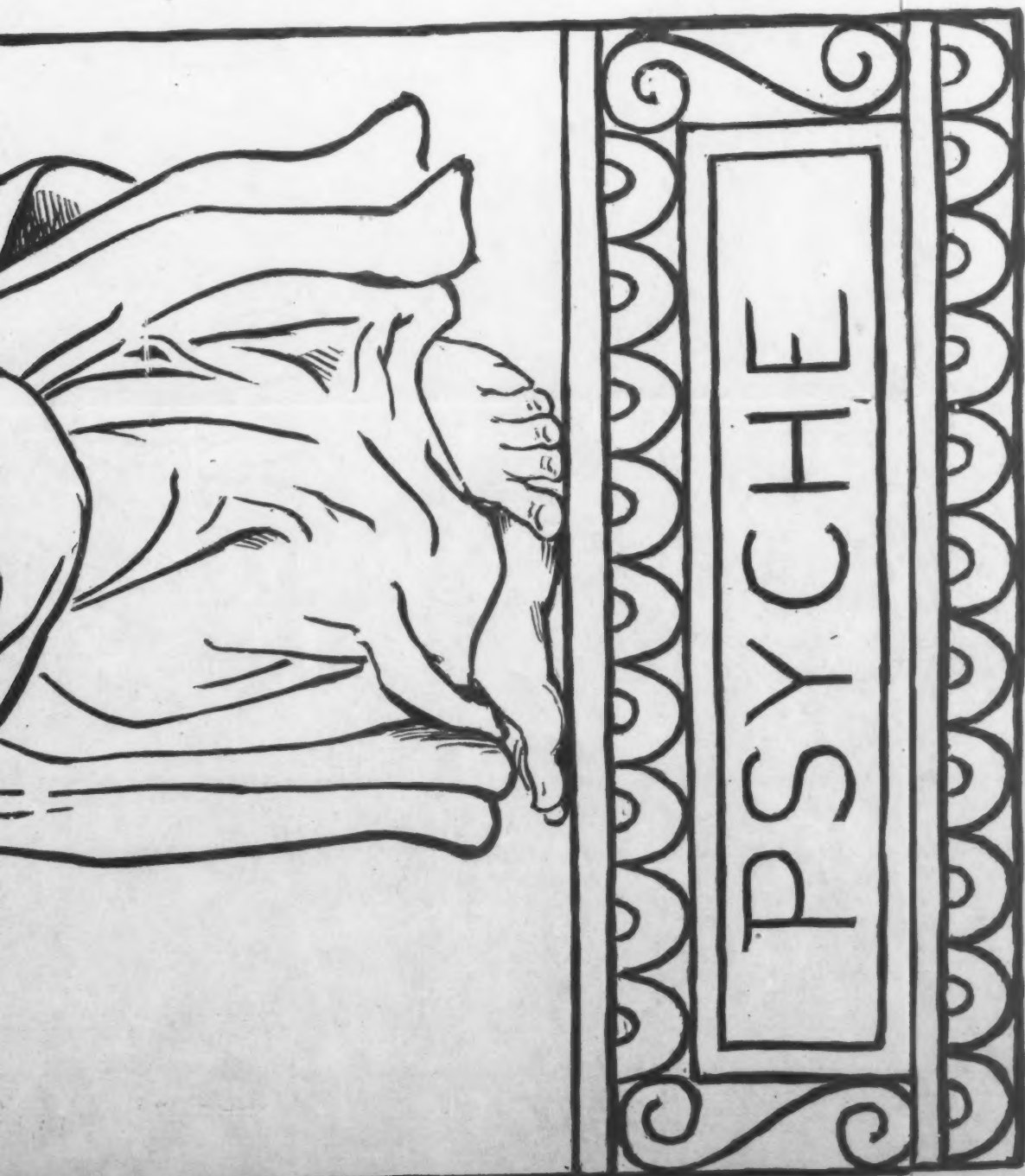


PLATE 610.—CLASSICAL DECORATIVE FIGURE. "Psyche."

THE FIRST OF TWO. BY ELLEN WELBY.

(For hints for treatment in embroidery, or on glass or china, see page 46.)



PLATE 611.—CARVED PANEL FOR A BUFFET. "Grapes."  
BY L. W. MILLER, OF THE PENNSYLVANIA MUSEUM SCHOOL OF FINE ARTS.

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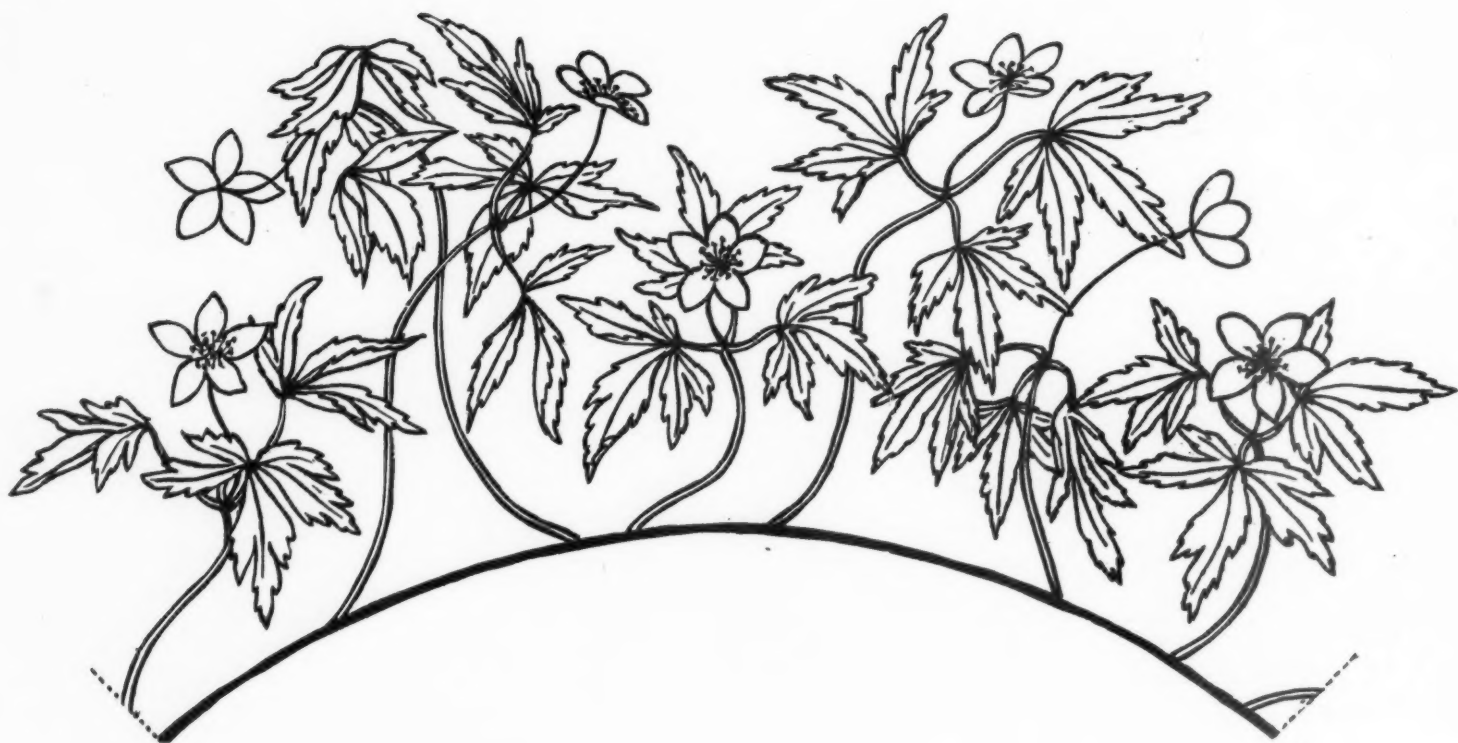


PLATE 609.—DECORATION FOR A CREAM-PITCHER. "Anemones."

By KAPPA.

(For directions for treatment, see page 46.)



# THE ART AMATEUR.

A MONTHLY JOURNAL.

DEVOTED TO ART IN THE HOUSEHOLD.

VOL. 17.—No. 2.

NEW YORK, JULY, 1887.

{ WITH 9-PAGE SUPPLEMENT,  
{ INCLUDING COLORED PLATE.



STUDY OF WATER-LILIES AND CAT-TAILS. PEN-DRAWING BY VICTOR DAGON.

(FOR DIRECTIONS FOR TREATMENT IN WATER, OIL AND MINERAL COLORS, SEE PAGE 46.)

## SALON "HONORS."

THE awards at the Paris Salon this year are on the whole so phenomenally grotesque that, if human and artistic affairs were directed by reason and logic, here would certainly be an end of the institution of medals and honorable mentions and the rest of it. Unfortunately there is every probability that the institution will continue, and that the exhibitors at the Salon will go on to the end of their lives running after medals and prizes so like so many schoolboys, who depend more on influence than on merit, and who bribe their masters with cakes and invitations to dinner and timely bouquets.

First of all the Medal of Honor, in the section of painting has been given to M. Cormon, for his cold, academic and absolutely mediocre picture, "The Victors of Salamis." Certainly the painting of so-called historical subjects is not to be despised, but the art of resuscitating the dead is a difficult art, and few, thanks to a mysterious heredity, have been able rarely to recover the accents of ancient days. Henry Leys was naturally retrospective; Alma-Tadema is unconscious of modernity; one of the greatest works of the nineteenth century is Delacroix' "Entry of the Crusaders into Constantinople," now seen in the Louvre. M. Cormon desires to be retrospective. In "The Victors of Salamis" he would fain be Greek. In reality he is lifeless and motionless, and the victory he paints is a wingless victory, which has found favor neither in the eyes of the critics nor of the public.

The Medal of Honor for sculpture was well awarded to Emmanuel Fremiet, whose exhibits year after year have been so remarkable that we may look upon him as a worthy successor of the great Barye.

For engraving, the Medal of Honor ought by merit to have been awarded without hesitation to Koepping for his etching after Rembrandt. Unfortunately, Koepping is a German, and the medal was given to Courty.

In the section of painting no first-class medals were awarded. Second-class medals were given to Saintin, Buland, Doucet, Beyle, Fourié, Carrière, Courant, A. Berton, Joseph Bail, Desbrosses, Michelena, Félix Lucas, Thiollot, Guignard, Morlon. Third-class medals to Meunier, Thurner, Tanzi, Chigot, Loustau, Eugène Claude, Mauve, Galerne, Maurice Eliot, Mlle. Rongier, Miss Gardner, Aviat, Chaperon, Junenez, Vauthier, De Payer, Edmond Picard, Cagniard, Lesur, Scherrer, Girardot, Marty, Stephen Jacob, Mlle. Bilinska, Arus, Dufur, Busson, Deyrolle.

This list is rendered ridiculous by the presence in it of the name of Miss Elizabeth Gardner, over the production of whose work a mystery has always hovered. It is said that certain New York dealers buy Miss Gardner's pictures simply because they believe that M. Bouguereau has painted on them, if he has not painted them entirely; and they sell these pictures to their customers with the express understanding that they contain work by the great Bouguereau. It is unpleasant to have to say disagreeable things about a lady; but it is nevertheless my conviction that Miss Gardner's painting is, to a very great extent, humbug. There is not a single member of the jury of the Salon who is not thoroughly acquainted with the circumstances, and who is not aware of the effective artistic protection accorded by M. Bouguereau to his charming next-door neighbor. Even since the thirty per cent tariff has been imposed on foreign pictures imported into America, the French artists have retaliated by refusing to award any medals to American exhibitors, however great their merits. This prohibition has been at length raised, and, after three years' boycotting, a medal has been awarded to—Miss Gardner! This is simply ridiculous, and it is only just that the public should be informed of the real facts of the case.

Among the Honorable Mentions awarded in the section of painting I note the following American names: Carroll Beckwith, Julian Story, Mrs. Chadwick, C. S. Reinhardt, Miss Robbins, Hitchcock, and Ch. H. Davis, the landscapist. In the section of sculpture Mr. Van der Kempf obtained an honorable mention for his group of St. Julian l'Hospitalier.

And so here is an end of the Salon of 1887, and the great lesson the American exhibitors may learn from it is, that it is useless to waste their efforts in painting big Salon pictures with a view to winning a medal. The Salon medals are not intended for American artists. They are reserved for Miss Gardner; and the next candidate who has any chance for a medal, now that Bouguereau's protégée has been provided for, is pretty Miss Robbins, the protégée of the great Carolus-Duran.

PARIS, June 1, 1887.

THEODORE CHILD.

## My Note Book.

Leonato.—Are these things spoken, or do I but dream?

Don John.—Sir, they are spoken, and these things are true.

—Much Ado About Nothing.

THE Van Marcke drama is making slow but sure progress to an interesting dénouement. The story told in "My Note Book," last month, has excited the liveliest interest among picture-buyers throughout the country. Several have sent me particulars about their own Van Marckes with a view to their verification, and other collectors are cordially invited to follow this example. More than one has denounced in the strongest terms "the scoundrel" who is popularly believed to be responsible for the "Van Marcke" in the Halsted sale.

\* \* \*

MR. OEHME, of Messrs. L. Knoedler & Co., deemed the matter of such importance that he recovered the Halsted picture from the mysterious purchaser to whom he had sold it, and took it with him, when he sailed for France, on June 11th. For reasons of his own he preferred this course to accepting the bold challenge of Mr. Briggs contained in the following letter:

To the Editor of the Tribune:

SIR: The Tribune recently stated that its suggestion as to the proper way of settling the matter of "a Van Marcke and its double" had been adopted on one side by Messrs. Knoedler & Co.'s expression of their desire to send both pictures to the artist in Paris, if I will consent. Off-hand this would seem to be a very unnecessary thing to do when there are so many excellent judges of Van Marckes here—gentlemen enough who know the work as they do a familiar handwriting. But, as Messrs. Knoedler & Co. claim to have bought their picture for a Van Marcke (guess they are pretty good judges, too), they probably would not be willing to accept any other decision than that of the great painter himself, and I shall therefore unhesitatingly consent to the sending of my picture abroad on the following conditions, viz., both paintings shall be entrusted to the care of Mr. Montague Marks, of The Art Amateur, to be sent by him to his correspondent in Paris, there to be submitted to Van Marcke; then, whichever picture he (Van Marcke) pronounces bogus shall be destroyed and the genuine picture shall be returned to its owner. Any expenses incurred shall be borne by the owner or party sending the bogus picture. It is taken as a matter of course, and must be admitted for the present at any rate, that one of the pictures in question must be bogus, as the painter declares he never "doubled" the original.

Respectfully yours,

NEW YORK, June 4, 1887.

T. J. BRIGGS.

In view of Mr. Oehme's course, which was adopted by him without any notice to Mr. Briggs or Mr. Marks, the latter gentlemen decided quietly to await developments. Mr. Oehme is expected, at this writing, to send a report from Paris as early as possible to the New York press, and the next act of this little drama is likely to be even more interesting than the first.

\* \* \*

THE Henri Pène du Bois collection, which is being dispersed at auction at Leavitt's, at the present writing, shows a wonderful array of scarce works in every branch of literature and early typography, as well as autographs, book-plates, engravings, and curious water-colors. When one considers that Mr. du Bois is still quite a young man, one is bound to conclude that he must, even in infancy, have been familiar with the arts of the bibliophile. The well-illustrated catalogue, compiled with much care by Mr. Charles Sotheran, is enriched with numerous and accurate notes that will make it a valuable reference-book. It describes, in its first division, the first two vellum copies of books issued by the Grolier Club, the "Decree of Star Chamber" and "Rubaiyat," of Omar Khayyam; Mr. du Bois's own copy of his "Historical Essay on the Art of Book-binding;" De Thou's presentation copy of his history to King Henry IV., bound with the royal arms; Richelieu's "Principaux Points de la Foi Catholique," bound with the arms of Louis XIII., and many other specimens of bindings from the libraries, and with the coats-of-arms of Madame de Pompadour, the Duke of Marlborough, Prince Demidoff, Louis-Philippe, and Napoleon the Third. There are many art-books of value, and manuscripts, missals, and books of hours, among which are to be noted James de Voraigue's "Legenda Aurea," the "Testament de Jehan de Meung," and Hardouyn's "Horæ," unknown to Brunet; also a unique "Histoire de Belle-Isle en Mer," a work of Father Le Gallen that was never printed. In early typography the collection is rich in specimens of the Paris press, containing Meschinot's "Lunettes des Princes;" the best text of "Montaigne;" the first book on French poetry; a Jehan Marot; a "Le Maire des Belges;" the "Ordonnances," printed by Galliot du Pré. The department of books on books is, perhaps, the most complete

in this country, and, as book-collectors are only human, it will please many to know that it is broken. Mr. Pène du Bois, who loved the art of the binder well enough to devote his leisure hours in Paris to a study of its workmanship in the shops of Lortic and Chambolle-Duru, has been fastidious in his bindings. They are the work of Derome, Bozerian, Thouvenin, Trautz-Bauzonnet, Lortic, Simier, Belz-Niedrée, Chambolle-Duru, Smeers, Rivière. He had a specimen from every modern book-binder of note. It had been his caprice long before the collectors of this country had caught the contagion, and his fellow-bibliophiles expressed their appreciation of the fact by paying \$100, on the first day of the sale, for "The Historical Essay on the Art of Book-binding," published by the Bradstreet Press, in 1883, that he had written, little thinking it would make him an authority in bibliopeggy.

\* \* \*

EX-GOVERNOR ALGER, of Michigan, is said to have paid \$50,000 for Munkacsy's "Death of Mozart." There really seems to be no limit to the folly of our rich Americans when they embark in picture-buying. In Paris, the great art centre of the world, there is no connoisseur who would give 50,000 francs for any picture Munkacsy ever painted. Here, the clever, sensational panoramic canvases of the facile Hungarian are characteristically judged by their size, and are supposed to be the greatest art works of the age. The shrewd Mr. Sedelmeyer understands this very well, and is not slow to profit by our ignorance. Ex-Governor Alger was probably the one man in this country who reaped any substantial advantage from his acquaintance with him, and that was by making him pay \$8000 forfeit for failing to deliver the "Christ before Pilate" for \$90,000. Mr. Sedelmeyer had agreed to do this, but, it seems, could not resist Mr. Wanamaker's tempting offer of \$100,000. The Governor, however, was not allowed to retain his advantage many weeks. He paid it back with big interest when he bought the "Death of Mozart."

\* \* \*

NEXT winter, Mr. Sedelmeyer, I am credibly informed, will open a shop in New York, and establish himself here regularly in the picture trade. Through Mr. Munkacsy's social introductions he already knows many wealthy picture-buyers in this country, and no doubt he will prosper and make many ducats. Conjointly with Messrs. Ortgies & Co., the auctioneers, he will occupy the two-story building now going up in Fifth Avenue, on the vacant lot adjoining the A. T. Stewart mansion. The opening of the new galleries, I am told, will be an "event" in the art world. "Christ before Pilate," Munkacsy's "great religious picture," will be thrown completely in the shade by his "Christ on Calvary," which, I understand, it is proposed to "boom" on this occasion, and which, as the very latest arrival, will, of course, become the greatest religious picture of the age.

\* \* \*

ONE of the "conditions of sale" printed in the Richard H. Halsted catalogue of paintings, sold at Chickering Hall on January 10th, was the following:

"4. The sale of any Painting is not to be set aside on account of any error in the description. All are exposed for Public Exhibition one or more days, and are sold just as they are, without recourse."

Nevertheless, I venture to assert that if No. 45, attributed to Van Marcke, should be repudiated by that artist as a forgery, an innocent buyer of that picture at the sale would have little difficulty in recovering his money.

\* \* \*

FRAUDS in pictures go on unchecked. It seems only the other day that everybody, whether or not concerned about art, was talking of the Corot-Trouillebert affair in Paris. Since then there have been notable frauds on the reputations of Th. Rousseau, de Neuville and Volon; and now M. Eudel brings to light a pretty little trick that has been played with a painting on a panel by Fromentin. The panel had been sold at auction, and, its first owner's name being well-known as that of an enlightened amateur, it was marked on the back, as is customary, with his seal in red wax. The purchaser had the panel sawn in two, and had the picture copied on the new panel thus obtained, and which had the seal on the back. He had then two Fromentins instead of one: the real one, which he disposed of on its merits, and the false, which he sold without difficulty, on the strength of the first owner's seal.

\* \* \*

THE gentleman who has suffered by this piece of roguery has also, according to M. Eudel, been made



the victim of another imposition, which, however, has cost him nothing. He was the owner of a figure-piece by Diaz—and it is well, in passing, to call attention to the fact that finished pictures of this sort, by Diaz, are said by our authority to be very rare, notwithstanding that they are as plentiful in America as bottles of gooseberry champagne. This, however, was a real Diaz, a "Nympe au Bain," which one day attracted the attention of a dealer with whom the owner was on friendly terms. The dealer praised it highly, and offered a very high price for it; only, as he wished to show it to the customer for whom he intended it, he begged the loan of it for a week or so. The owner, offered something like five hundred per cent on his purchase money, did not hesitate to part with his Diaz. But, at the end of the week, his picture was returned with many protestations of sorrow and an explanation to the effect that the would-be purchaser, an Englishman of legal note, was afraid that his wife would object to it, because of its subject. But the dealer said he had no doubt that he would yet find another customer who would enable him to carry out the bargain. Meanwhile, it would seem, the Englishman had actually seen the picture, had brought an expert to examine it, been assured that it was genuine, bought it, paid for it, had seen it boxed up and addressed to him—and had received a copy, made during the hours when he was not gazing on his treasure, by some clever fellows out of a job. The original was returned to its owner for the simple reason that it would be running too much risk to make another copy for him; but the English purchaser, having had the best professional advice, is sure that his clever reproduction is what he bought it for.

TWO incidents of the trial of Vernon, Fanchier, Derry and Cavaillon for selling a painting on which the signature of De Neuville had been forged are worthy of attention. M. Paul Vernon, suspected with good reason of being the real author of the picture, proclaimed himself on the trial the favorite pupil of Th. Rousseau. But M. Vernon has declared himself but thirty-seven years of age and as Rousseau died in 1867, he must have been a lad of seventeen, at most, when he was the favorite pupil of the great landscape painter. In France they do not turn out artists—even landscape artists—in such quick order as that would imply, certain romances of artist life to the contrary, notwithstanding.

THE second incident was this: One of the lawyers engaged having said that a little turpentine would remove a signature applied any length of time after the painting had been done, the accused sent the picture in question to a chemist, who reported that he had applied turpentine, which had not removed the signature. In reality, picture-cleaners use turpentine to soften the varnish which has been applied over repainted places, then remove it with alcohol, and again apply the turpentine, followed by alcohol, to remove the paint. Neither the lawyer nor the chemist knew this.

A RECENT example of an old trick of the French picture-forgers, played with more than their usual boldness, is reported by *The Moniteur des Arts*. A fellow deputed for the purpose took to a well-known expert a false Courbet which he wished to put on the market. The expert said that in his opinion it was not by Courbet. His visitor admitted that he had suspected as much and asked for a written declaration of the falsity of the painting. The expert gave it. Next day a confederate went with his declaration and a Courbet corresponding to the description given in it to another expert, who was certain that the Courbet shown him was real, and in his haste to avail himself of the opportunity to write his brother expert down an ass, never suspected the trick that was being played upon him, but gave the certificate asked for in contradiction of the first. The forgers had become possessed of a real Courbet and had had it copied, and they now had a certificate from an expert as to the authenticity of the real Courbet, for it was that which was shown the second expert, which might just as well be applied to the false. The false Courbet and the expert's certificate were brought to a well-known dealer by a third conspirator, but the excessive prudence of the rascals in having a different man go about their business each time turned out ill for them. The second expert happened to be at the dealer's when the picture was offered for sale, and, not recognizing the man who showed his certificate, was led to examine the picture which he pronounced not

to be the same as that to the authenticity of which he had certified. The result was that the parties concerned in the attempted fraud are to be prosecuted, but with what effect remains to be seen. It is likely that the most culpable of them cannot be brought to justice.

M. HENRI GARNIER calls attention to the means by which an auction firm in Paris doing business at the "Magazines Généraux Parisiens," 68 and 70 Quai Jernappes, can and do sell false pictures while keeping within the law. The "Magazines" advertised a sale of pictures and studies by Diaz, and by other artists, but coming from his studio, mentioning as among these paintings by Corot, Rousseau, Troyon and Daubigny. M. Garnier attended the exhibition, which was held in advance of the sale, and found that every one of the pictures offered was false. Yet the "Magazines Généraux Parisiens" cannot be proceeded against because they have taken the precaution to notify purchasers that they must judge for themselves during the three days of exhibition, and that the auctioneers will not be responsible for anything but the "quantity of the goods to be delivered." This same plan is much followed by certain American auctioneers.

WITH a plenty of such pleasant little rascalities to track down and expose one would think it unlikely that writers for the press would rack their brains to imagine frauds that have never been perpetrated. Yet M. Garnier openly charges M. Georges Duval with doing this. M. Duval is responsible for the statement that he has seen "with his own eyes" Corot put his signature to the work of a pupil of his, to help the latter out of his misery. M. Garnier retorts that Duval has never seen Corot except in a photograph, and that, while the great painter's charity was well known, and while he would readily give money to a pupil of his or to any other painter in distress, he was incapable of perpetrating the fraud of which Duval accuses him.

AMONG the crowd of people in Paris who give themselves out for experts, and whose word on matters of art is taken for gospel by the inexperienced, expert Garnier will have it there are only six really competent to pass an opinion on a work of art—including, of course, himself.

THE exhibition at Schaus's of the late Samuel Cousin's masterpieces in mezzotint engraving should prove attractive, not only as showing to what perfection that now almost obsolete art can be carried, but as covering a period of English painting suggestive of interesting reflections. It is a long way from Sir Joshua Reynolds's "Muscipula," "The Age of Innocence," "The Strawberry Girl," and "Penelope Boothby" to Sir John Millais's "Cherry Ripe," "No," and "Yes." But the more recent work of the late Mr. Cousins shows no sign of failing powers. The "Head of an Italian Girl," after Sir Frederick Leighton, is as good as anything he did during his long and honorable artistic career of more than half a century. Photogravure has now virtually taken the place of mezzotint. A few amateurs like Seymour-Haden still delight in the old art of the scraper; but it will probably never again be practised as we see it at this refined and fascinating exhibition at Schaus's.

MR. MUIR, executor of the estate of the late Mary J. Morgan, who, by collusion with the auctioneer, bought in the paintings I enumerated last month, has them yet. Nobody seems to want them. Mr. Muir's explanation to a reporter of *The World*, that the reason they had not been sold was that there was doubt as to who had bought them, is palpably an untruth. In all cases of misunderstanding, contested pictures were re-sold.

SELDOM, outside one of the great European public galleries, can one see so fine an example of Rubens as "The Repentant Magdalen," lately exhibited in Broadway by Mr. Hermann Linde, the Shakespearean reciter. In the plump, overfed model, who is only pretending to be penitent, one recognizes at once Madame Helene Fourment, the painter's well-favored wife, whose form and features he has made very familiar. It is as a remarkable example of flesh-painting that the picture is chiefly valuable. Warm, supple, palpitating—where can one see anything like it in the art of to-day? Assuredly not in the wax of Cabanel or in the porcelain of Bouguereau. The great Fleming seldom stirs the emotions

by his alleged religious paintings, with their beefy, sensual-looking women he labels Magdalen, Saint, or Madonna; but the women he shows us are veritably of flesh and blood. No one can deny that.

RICHARD M. HUNT has informed M. Paul Dubois, Director of the École des Beaux-Arts, that a number of American architects, ex-pupils of the École des Beaux-Arts, have subscribed 35,000 francs, which sum they wish to be devoted to the foundation of an annual prize to be called "Prix de Reconnaissance des Architectes Américains," and to be awarded to French pupils only.

IT is interesting to learn that in Canada, where works of art are entered free of duty, a consignment of oil paintings, sent to Montreal from England, has been seized by the Custom House authorities, on the ground that they cannot be classified under "fine arts," being "merely London daubs, with the name of some well-known artist, slightly changed, affixed thereto."

ANOTHER important Government decision! It proceeds from the arrest of a poor devil who was charged with counterfeiting, because he had painted on a block of wood, for the edification of the bums in a drinking-saloon, a facsimile of a five-dollar note. Judge McCue, Solicitor of the Treasury, gives it as his official opinion that the imitation "is really a work of art," and the "artist" has been acquitted, with the request from the bench, however, to "refrain from painting any more."

THE writer of the following seems so thoroughly in earnest that I print her letter on the chance that her case may interest some benevolent artist:

DEAR SIR: A former subscriber to *The Art Amateur* writes to you for help. I cannot afford the luxury of a single magazine now. When you read this letter you will probably cast it aside as not worth a moment's thought. I write it, however, as a last resource. You will be apt to know if there are any lady artists who would accept the offer I am about to make. Such is my love of art that I am willing to sweep, clean, dust, pose, run errands, or do almost any kind of honest work for board, lodging, and six hours every day to draw, in an artist's studio in New York. As I can draw by myself, can live by eating very little, and can sleep on the hardest bed, you see I will be very little trouble or expense. I come of a good family and can obtain good references, therefore I wish to be thrown among women who are good and refined.

It is my father's wish that I should earn my own livelihood, but he does not see the necessity of spending much time or money in letting me perfect myself in drawing. My mother discourages me at every turn; so the only thing I can do is to throw myself on my own resources, with hardly a cent in my pocket. If ever I learn enough to become a good teacher, and earn enough money, after hard study, to support my parents in their old age, I shall be perfectly satisfied. Louis Ritter, Twachtman, Joe De Camp, and H. F. Farny have all advised me to persevere, and have told me that practice is all I need. Will you not make an effort for me? My real name I will not disclose until I know whether my offer is worth what I ask.

Respectfully yours,  
MAHALE ENGLISH,  
1347 Scott Street,  
Covington, Ky.

AT the end of May a sale of thirty-seven Corots was announced in Paris. Bills were posted, and fine illustrated catalogues were published, and a great fuss was made. The sale was conducted by those very wily experts, Haro Brothers, and in front of the catalogue was printed this letter:

"To Messieurs Haro frères peintres experts:

"MESSEURS: I intrust to you the sale of my dear pictures; it is with regret I part with them. I had them all from my dear master and friend Corot. You know how precious are his studies made from nature; I hope the public will appreciate them. "P."

The thirty-seven pictures fetched 20,740 francs, an average of 560 francs apiece. Now you know perfectly well that you cannot buy fine Corots for \$112 each, and yet at this sale you could get them for even less, as is shown by the following prices:

1° "Chapelle aux Environs de Rouen," 405 frs.; 2° "Étang de Millemont," 430 frs.; 3° "Souvenirs des Bords du Lac de Meni," 1300 frs.; 4° "le Mont Valérien pris du Bois de Meudon," 360 frs.; 5° "Entrée du Bois de Ville-d'Avray," 780 frs.; 6° "Chemin près Quimper," 1020 frs.; 7° "Étang de Ville-d'Avray," 500 frs., etc.

The explanation of these prices is that the sale was an attenuated humbug. The "fine Corots" sold, were, for the most part, studies or sketches by Corot which had been worked up and finished by strange hands. They will doubtless finally find their way to New York; so look out!

MONTEZUMA.

# Gallery and Studio

## A MILLET EXHIBITION IN PARIS.



PORTRAIT OF JEAN FRANÇOIS MILLET.

who was happy to sell for \$600 that famous "Angelus" which now cannot be bought for \$100,000. Unfortunately the exhibition has provoked among the general public in Paris more talk about dollars than about art, and there is little exaggeration in saying that the great attraction of the show is not the presence there of M. Secretan's "Angelus," or of M. Van Praet's "Shepherdess," or of M. Bischoffsheim's "Women Gleaning;" it is the fact that three pictures are on exhibition for which "les Yankées" have vainly offered six-figure prices varying between three and five hundred thousand francs; it is the fact that speculators have made enormous sums by trading with these works; it is the fact announced by the newspapers that the Americans are ready to buy by cable any day the whole lot of 250 pictures, pastels and drawings at the insurance estimation of \$800,000.

But enough of figures. What is the impression conveyed by this exhibition? Laying aside prejudice, accepted appreciations and current commonplace judgments about Millet, how does this collection of his work strike a contemporary? Heretical as the opinion may seem, I cannot help maintaining that Millet was a very poor painter, and that the juries of former days, whose duty it was to pay attention to execution, had often good reason to refuse his work. His pictures are good in spite of their execution, which is generally coarse, brutal, hesitating and monotonous. You may take any of the famous pictures exhibited at the École des Beaux-Arts: the "Angelus," the "Shepherdess," the "Peasants Killing a Pig," the "Lessiveuse," "La Becquée," "Les Glaneuses," and in each and all you will observe the same woolly "facture" which makes no difference in the apparent texture of a cotton apron, a stuff dress, corduroy trousers or the wall of a house, but represents all these objects as having a woolly surface. When you see one picture from time to time treated in this manner, you pay no particular attention, because the mind is attracted by other qualities, but when you see a hundred canvases of great variety of subject all handled in the same rough manner you conclude that the artist is not a great painter in the sense that Velasquez, Titian and Veronese were great painters. Indeed, the more I examine the works exhibited at the École des Beaux Arts, which cover the whole period of Millet's life, and include much of his best effort, the more I feel that color helped him very little in the expression of his thought, and that by means of black and white he was able to present completely his ideas and his sentiments. What Millet has given us is the drama of rural life, with its gestures, its attitudes and its actions noted exactly, reduced to their simplest expression, and idealized in so far as the vision of the artist inclined him to see the peasants of Barbizon in the light of ministers performing, as it were, the sacred rites of nature, and, therefore, always instinct with a certain dignity, solemnity and melancholy. But all this Millet was able to express in his wonderful black

and white drawings, and in his succinct and exquisite etchings. Furthermore, now that I have seen the "Angelus" many times within the past five years, since it was sold in 1881, and now that I have been able to contemplate it at leisure at this present exhibition, I do not find that the painted picture contains a profounder sentiment or a more powerful charm, I do not only say than the drawing of the picture in the collection of Mr. W. T. Walters but also than the fine reproduction by Waltner which has helped to make the work so popular. Millet's oil-painting has in an infinitesimally small degree the direct physical charm of color and form. His strength lies in his broad, symbolic, and somewhat Michael-Angelesque drawing of the grandiose silhouettes of the sons of the soil in whom he always sees those fallen creatures of whom the Bible speaks, and who are condemned forever to earn their bread painfully by the sweat of their brow. Millet, in short, is great as a thinker and a poet rather than as a painter in the absolute sense of the term. And perhaps posterity, with that finer photometric vision which the study of the phenomena of light is gradually giving to our painters, will finally place the pastels of Millet above his oil-paintings, for the reason that in them Millet speaks more directly, and untrammelled by souvenirs of schools or of methods which he never thoroughly mastered. His pastels are neither like the pastels of Latour nor yet do they resemble the wonderful luminous work of modern men like Cazin, Gilbert or Besnard: they are simply drawings in black and white more or less heightened by touches of pastel. In some, the figures are left in black and white, and the landscape alone is touched with color; in very few is the whole subject treated entirely in color. In the pastels the color adds a certain physical charm which is often of very exquisite quality; but more often it merely adds some information as to the color of a dress or the tone of a sky. Rarely if ever was Millet conscious of the absolute charm of light and of the color which light creates, of the gayety or melancholy of light, of what may be called the dramatic qualities of light. In his work man predominates, and in man, gesture in the broadest sense; Millet is the painter of the rural drama, or rather he is a thinker and a poet who uses drawing heightened by color as a means of expressing his thoughts and his sentiments. This present exhibition is not likely to augment the glory of Millet, but rather to enable us to grasp his complete nature, to set forth his characteristics, and to give him his place among the classics of art.

THEODORE CHILD.

## THE ROYAL ACADEMY EXHIBITION.

THERE can be little doubt this year at the Royal Academy of the success of that most worthy American representative, John L. Sargent. His marvellously clever and strangely-named picture, "Carnation-Lily, Lily-Rose," ever since "varnishing day" was the talk of all the studios, as it is now the talk of the town, for it has been bought for the Academy out of the Chantrey Bequest Fund—an exceptional honor for Burlington House to confer upon a foreigner. John Bull in London would really seem to be growing liberal. Whistler, a Yankee (albeit from Baltimore), President of its British Society of Water-Color Artists, and now Sargent, the recipient of Chantrey honors; Edwin A. Abbey, eulogized at a public banquet by Sir John Millais, and Mark Fisher, W. J. Hennessey, George H. Boughton, Arthur Parton, W. C. Mitchell and Eugene Benson always to be found among the most valued contributors to the exhibitions of the Academy and the Grosvenor. The American artist colony is certainly doing well.

But this is discursive. Let me return to Mr. Sargent. "Carnation-Lily, Lily-Rose" shows two beautiful, white-robed little girls in a garden, amid roses, tiger-lilies and carnations; it is just about that mysterious time of evening when the last rays of the sun have disappeared, and figures stand out with unusual distinctness in the soft summer air. The children, who are no taller than some of the lilies, are handling large Chinese lanterns, already

lighted, which throw many-colored reflections upon their faces and the flowers. There is the green lawn of the garden for a background. Enough has been said to indicate the daringness of Mr. Sargent's experiment with light and color. From the description would one not suppose that the result would be to sacrifice the portraits? No sacrifice of the kind is involved. The little girls are charmingly painted, and the charm is enhanced rather than diminished by the accessories.

Mr. Sargent contributes also one of the most effective portraits in the Royal Academy, that of the wife of Dr. Playfair, an imposing-looking lady in an evening dress of cream satin, trimmed with pearls, with a dark green opera-cloak thrown over her shoulders—all set off strikingly against a dark red background.

Alma-Tadema continues to hold the general public by pictures of a very different order than those of Mr. Sargent. He has lost none of his skill in representing textures; and his marble, for which, perhaps, the average Londoner holds him in the highest esteem, is as marvellously well-painted as ever. No picture from his brush is to be expected which does not introduce it, and a good deal of it. In "The Women of Amphissa" generous opportunities are afforded, in the market-place and adjacent temple. The canvas illustrates the story that after the taking of Delphi by the Phocians, the Chyades, women sacred to Dionysos, wandered into the city of Amphissa, which was in league with Phocis, and, overcome by fatigue, lay down to rest in the market-place, where at early morning they were discovered by their rivals, who tenderly watched over them until they awoke, and then fed them and escorted them back to their own territory. The marble is contrasted by the warm colors of fruits and vegetables and the bright sunlight which suffuses the scene. There is admirable drawing in the sleeping figures, and particularly in that of the graceful, golden-haired creature in the foreground. Alma-Tadema sold the picture for six thousand guineas before he sent it to the Academy.

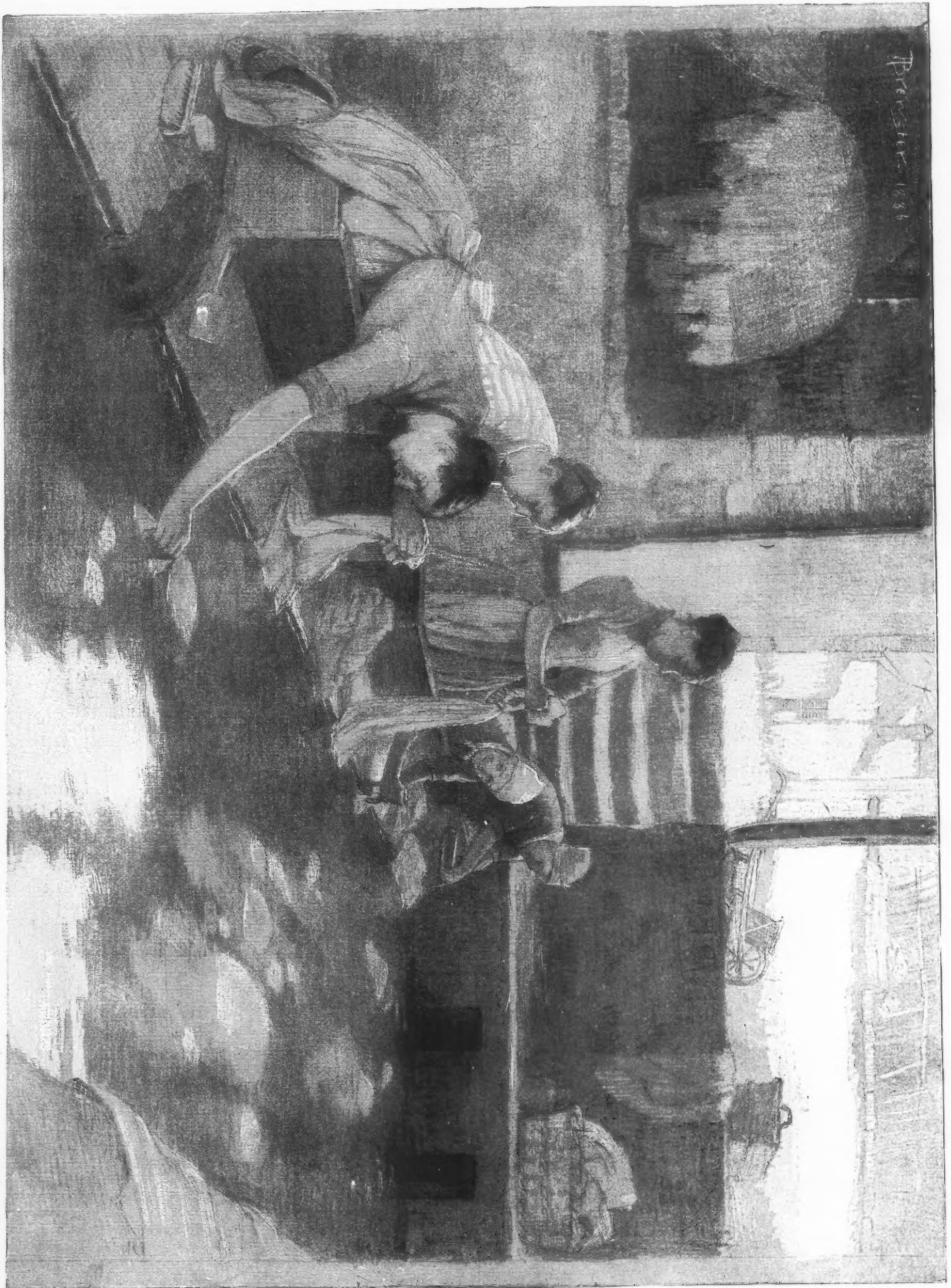
The most ardent admirers of Sir John Millais can say little in his praise this season. It is certainly unfortunate for his reputation that he should have invited comparison with the work of his best period, when he painted the "Huguenot," by producing now the worse than commonplace pendant to it called "St. Bartholomew's—Mercy." A Catholic nobleman is being beckoned on by a theatrical-looking monk, while a nun is urging him to stay. Each figure seems to have been painted without reference to either of the others. The picture is wholly lacking in force or sentiment. Sir John's less pretentious canvas of a lady in yellow holding up a little girl to see the inmates of a bird's nest reminds one much more of his old work. He is at his best in painting children, and he has caught here with much success the half-curious, half-serious expression of the little girl. He has another picture of a bright-eyed, sunny-haired little maid, in a white dress tied with a rose-colored sash, holding up her apron to catch lilacs which some one is throwing to her.

Edwin Long sends "Calista, the Image Maker" modelling from clay a wretched little child who is posing as "Cupid," and "A Love Feast," presumably a scene of ancient Rome, with his usual array of bloodless, boneless, and utterly expressionless young women. He has also two portraits, but neither of them helps his reputation. Mr. Long is a weak imitator of Sir Frederick Leighton, but cannot stand comparison for one moment



PORTRAIT OF J. L. SARGENT, DRAWN BY HIMSELF.





"LAVOIR IN THE GATANAIS." DRAWN BY AMANDA BREWSTER FROM HER PAINTING IN THE RECENT PRIZE FUND EXHIBITION, NEW YORK



with the President of the Royal Academy. Sir Frederick, like Mr. Long, frequently disregards textures and values, but his canvases, like his poetical "Hero's Last Watch," in the present exhibition, are highly decorative in line, color, and composition, and there is intelligent purpose in the general smoothness of his surfaces, which is quite different from the slickness of Mr. Long's feeble, porcelain-like productions.

George H. Boughton's "Dancing down the Hay," a scene in the Orkney Islands, is painted with much refinement. Fisher girls are laughing merrily as they tread down the hay with rhythmic measure; men are raising the other part of the stack, and a farmer scatters salt to prevent the hay from fermenting. In the foreground, which is rather "painty," and, perhaps, too crudely green, fowls are picking up ears of grain. Of the rest of the picture it is hardly possible to praise too highly the delicacy of treatment, the well-expressed feeling of salt sea mist, and the nice discrimination between the middle plane of the perspective and the far distance, with its glimpse of coast and fishing-boats at anchor.

Excellent landscape-painting is also shown by that clever American, Ernest Parton, in "The Pool," with its lichen-covered rocks; a study of a grand, moss-grown old tree-trunk with weirdly gnarled branches, and "Through Hill and Dale," with its fine distance of green hills, and vigorous foreground with graceful silver birches springing from a mass of ferns.

"Samson and Delilah" is the subject of S. J. Solomon, whose "Cassandra" last year deservedly attracted much attention. The betrayed lover is struggling powerfully to free himself from his bonds. The Philistines crowd around him, while Delilah, a handsome brunette, in a white silk robe, confined at the waist by a yellow scarf, smiling, but half-fearful of the results of her treachery, draws back against a gold-colored curtain and holds up the locks she has cut from the head of Samson. The tiger's-skin on the floor is a suggestive accessory; so is the overturned table, which tells of the giant's struggles.

English painters have an exasperating way of keeping, year after year, to a subject they have made popular, and ringing the changes on it until one gets very tired of it. Mr. Orchardson, apparently, will never give up his "Mariage de Convenience," nor Mr. Waller his duelling subjects. "The Challenge" is the variation of the latter's theme this time. A very polite cavalier delivers a carter to another mounted gentleman who has just reached home—you see through the open door his young wife innocently nursing her child. The challenged party leans forward in his saddle to catch from the other the time and place of meeting, and crushes the ominous letter in his hand. The men are very well painted.

Mr. Orchardson's picture is called "The First Cloud." There has evidently been a "scene" between the young couple in evening dress. The husband, with an angry and somewhat worried expression, with his hands in his trousers' pockets, stands with his back to the fire watching the receding figure of his young wife, which, although only a back view is presented to us, is eloquent of indignation and wounded pride. "The First Cloud" is no less carefully executed than the two canvases of "Mariage de Convenience." There is the same sumptuously furnished apartment in white and gold, the same hotness of color, the same yellow atmosphere.

The few good portraits, perhaps, alone save the exhibition from the judgment of being even weaker than usual. Of these, Mr. Sargent's, undoubtedly, are the best, and next to them I would rank the brilliantly painted "Vicomtesse Greffulhe," by his master, Carolus Duran. It is just as it has been for two or three years past—an American and a Frenchman carry off the honors in portraiture; Hubert Herkomer—an Englishman only by naturalization—making a not very strong third, albeit his striking picture of a New England beauty in black, against a black background, is the best thing he has done for many a year. When it is remembered that Alma-Tadema is a Dutchman, and Boughton is more than half American, it will appear that the pictures this year in the Royal Academy Exhibition found most worthy of praise leave but little for the glorification of native English art.

JAMES S. HARDING.

#### ART NOTES FROM PARIS.

THE pictures, sketches and studies left by the late Eugène Isabey, recently sold at the Petit Gallery, brought high prices considering the quality of the merchandise. Isabey does not appeal to the modern eye; he was a

picture-maker of very great imagination, but his imagination was of a conventional kind; his execution was very skilful, but the skill was superficial, and, compared with the skill of a Meissonier it can only be regarded as a coarse trick; his color was brilliant and pleasing to the eye provided the eye seeks in a picture merely the color charm to be found in the contemplation of rich stuffs. The finished pictures sold very dear—e.g., "Procession Coming Out of a Church," 20x12 inches, 5000 frs.; "St. Hubert," 5x4 ft., 11,700 frs.; "Breakfast on the Beach," 27x10 inches, 3500 frs.; "A Breton Pardon," 7x5 ft., Isabey's masterpiece, 11,000 frs. The sketches, too, sold dear, particularly backgrounds and mere rubbings in, some of which brought readily 300 and 400 frs. I imagine that these rough sketches will appear in the market at a more or less distant period enriched with figures and processions in the style of Isabey, but not by the hand of Isabey. I remember seeing a finished figure by Bague on a white panel, at the sale of that artist's atelier, which afterward appeared in the market with an added sketchy background, and, still later, with a minutely finished Oriental background, in which state it was sold by one of the first dealers in Paris as a genuine Bague—wholly of the artist's hand.

Isabey, thanks to the lessons of his father, the miniaturist, knew the necessity of preparatory studies, the importance of drawing, the secrets of artistic observation of a certain kind; but, having once acquired this technical knowledge, he proceeded to work precisely as the romance writer works after he has acquired, once for all, the rules of grammar, and a ready and extensive vocabulary. Isabey was never known to work from the living model, or even from the lay figure, or to require any accessories whatever. He said that a painter ought not to illustrate: "If the painter has talent his picture is in itself a drama or a vaudeville, which needs neither prose nor couplets, and which ought to tell a complete story, with prologue, episodes, and dénouement." Likewise, he would say the man of letters ought to need no help from the painter. If a book or a poem is perfect, drawings add nothing to its merit. And the proof is that there is no writer of genius who has obtained any additional notoriety by the intercalation of engravings in his text. What have Shakespeare, Molière, Musset, and Lamartine gained by the aid of the most famous illustrators?"

If one had unlimited space there would be much to be said about this year's Exposition Internationale in the Petit Gallery, in the Rue de Sèze, where many most interesting works are exhibited, particularly by the rising masters of the new and progressive French, German and Scandinavian schools. I can, however, do little beyond mentioning the great lights, who are Albert Besnard, whose decorative panels and various studies are very original and powerful; J. C. Cazin, who is decidedly the most subtle and poetic of modern landscapists; J. F. Raffaelli, whose Jersey landscapes and English figures imply a delicate vision and an acute faculty for the notation of gesture and physiognomy; Kroyer and Liebermann, who are great painters and observers of reality; Claude Monet, whose observation is interesting in tendency, if not in result. America is represented in this exhibition by Alexander Harrison and James McNeil Whistler. Harrison sends some fine studies made for his last year's Salon picture, "In Arcady," some landscape studies, and a village street in the rain, which latter is wonderfully delicate and real in tone. Whistler's exhibit is, at once, interesting and disappointing. It consists of a series of his beautiful Venetian etchings; of a portrait of a lady in black, on a black background, less studied and less complete than his portrait of Sarasate, in a similar scheme, and of about fifty small "notes," "nocturnes," and "arrangements" in various shades and combinations of color. Many of these "notes" are marvellous in delicate precision of observation and fine perception of nature; others, again, are mere syllables of art, and others, especially those which deal with the female figure, are simply inadequate. So far as it goes, the Whistler exhibit is very interesting and very charming, but it does not go far enough, and that is why it is disappointing. Whistler's pretensions are so wide-sweeping, and his claims to greatness are so absolute, that we are justified in requiring great achievements at his hands. These "notes" are admirable, but we demand the results of the "notes" in finished pictures, which may go down to posterity and hang in places of honor in the galleries of the future. These "notes," beautiful as they are, will only

deserve a place on the revolving stands in the Louvre section of drawings, where they will figure in company with similar and equally beautiful "notes" by Bonington, Gericault, Delacroix, and Rousseau. TH. C.

#### FRENCH PAINTINGS AT THE ACADEMY.

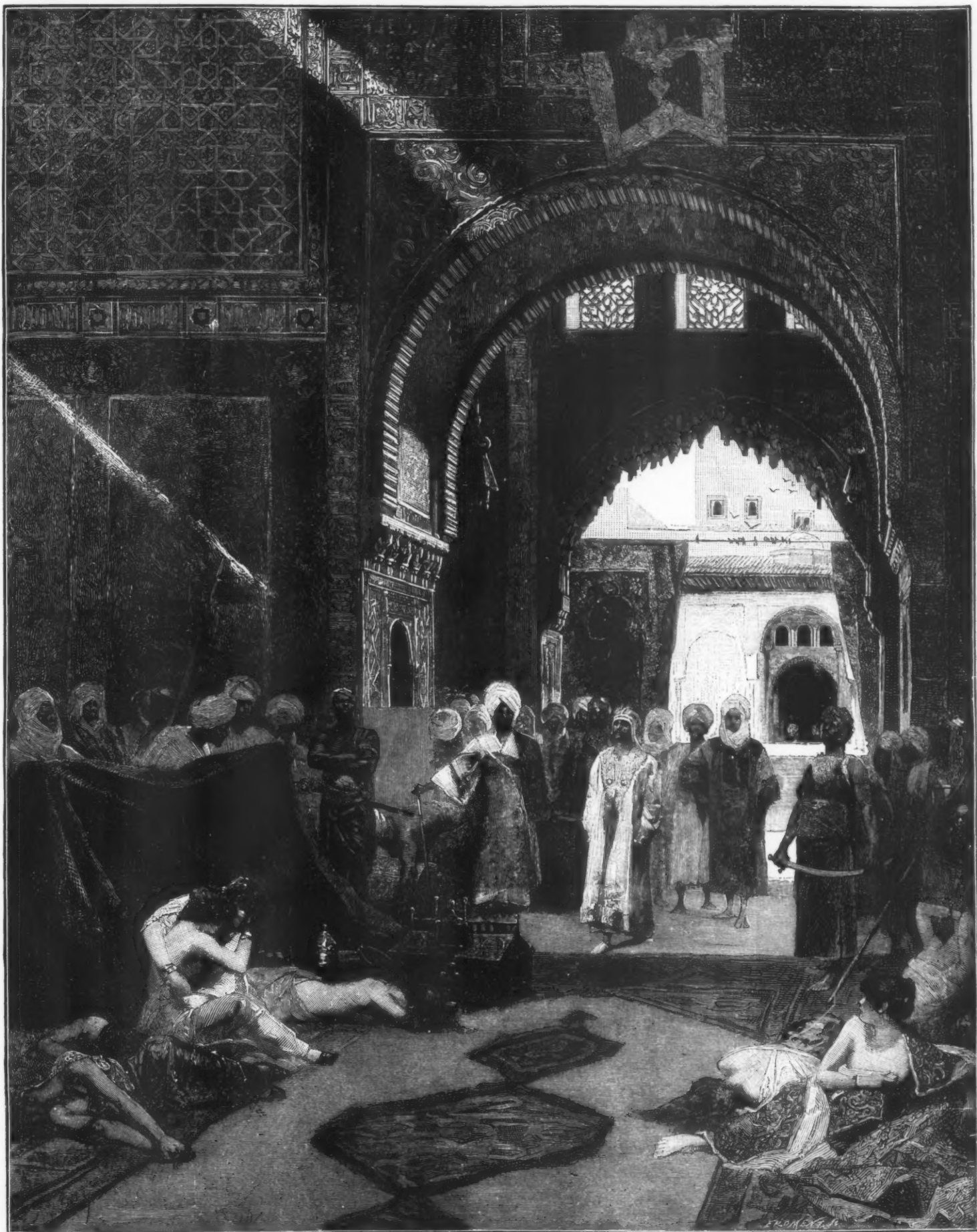
THE paintings imported "for exhibition only," by M. Durand-Ruel and the American Art Association, filled all the galleries and the corridor in the National Academy of Design during the latter part of May, and the whole of June. Including, as the exhibition did, important paintings by Henner, Lefebvre, Levy, and the leading Impressionists, as well as the designs of Puvis de Chavannes for his decorations in the church of St. Genevieve, it naturally attracted much attention. The designs last mentioned, with other works, by M. de Chavannes, nearly filled one of the smaller galleries. They are in a high and light key of color, having much the effect of old Italian frescoes of the pre-Raphaelite period. Their other qualities, and even their defects, also, suggest that the painter has made a thorough study of the decorative works of that period. The composition is very well balanced, without appearing to be studied, and an effect of atmosphere and sunlight is attained without detracting from the appearance of solidity required in a wall decoration. Several of the groups in which the history of St. Genevieve is illustrated are charmingly conceived, and there are passages of delicate color, although the general tone is somewhat weak. Certain archaeological details are, perhaps, open to discussion, and the drawing, whether of the figure and draperies, or of rock and tree-forms, gives no evidence of thorough knowledge. The same criticism applies to the painter's smaller works, "Peace," "War," "Rest," "Labor," "The Fisherman" and "Dreams."

The Henner, an "Eclogue," in which two nude female figures, one playing on a pipe, the other listening, are shown in a twilight landscape, is one of the most important works of the artist, and a masterly bit of painting. Its spirited brush-work and splendid handling of flesh make the absence of these qualities in Lefebvre's "Diana Surprised," at the opposite end of the gallery, rather painfully apparent. Yet this last picture, in its way, remarkably fine. It is crowded with figures of Diana and her nymphs huddled together on the near side of a woodland pond, some draped, others undraped. Though the handling and color are of the conventional sort, so well known through the many examples of Messrs. Bouguereau, Perrault & Co., owned here, the refinement of the drawing and modelling lifts this painting to a much higher plane. Two female heads by Henner, and a small study for an Andromeda, were also shown.

One of the best, if not the very best thing in the exhibition, was a "Head of an Old Man," by Gailliard. This has all the vitality and the breadth of effect combined with high finish of a work by a first-rate old Dutch master. It would not be unworthy of Rembrandt himself. A "Head of a Florentine Girl" and a "Dead Christ," by Gailliard, were only less remarkable. The "Dead Christ" is unfinished, and, at first sight, does not compare favorably with the figure in Henri Levy's "Entombment." But it better repays study. The "Entombment," however, deserves all the praises that have been lavished upon it.

The Impressionists are not so well represented as in the collection brought here last year by M. Durand-Ruel. There were several very bold and very successful landscapes by Monet; Manet's effective daub of "The Death of Maximilian," which, it may be remembered, was exhibited in this city several years ago; several of Boudin's refined though summarily executed paintings of harbor views; some of Huguette's parodies of Fromentin; horses, by John Lewis Brown; studies of farmyard subjects, by Sisley, and others by Pissard, which look like Roman mosaics rather than oil-paintings. "Sardanapalus" will not impress the visitor either by merits of composition or of drawing, and he may be at a loss to understand the enormous reputation it has enjoyed, unless he be a painter himself. Then he will recognize at once the marvellous skill of this great colorist, the facility with which he has overcome technical difficulties, seemingly insuperable, and, indeed, would appear to have created these difficulties for the purpose of showing how easily he could vanquish them. The "Sardanapalus" is "caviare to the general," but, to the decorative painter, its appreciative study is a liberal education.





"AFTER THE VICTORY." BY BENJAMIN CONSTANT.

LENT BY MR. GEORGE A. DRUMMOND TO THE EXHIBITION OF THE MONTREAL ART ASSOCIATION.



NORMAN FISHERWOMAN.

### THE COSTUME CLASS.

#### SUGGESTIONS FOR THE ATTIRING AND POSING OF DRAPED MODELS.

THE best way for the average student to work from the model is to join, or help to form, a costume class. One of the most successful classes in New York is that of Walter Satterlee, and students who meditate forming similar ones cannot do better than follow the lines he has laid down. He is an authority on studio costumes and "properties." Mr. S. O. Lamarche, who has charge of Mr. Satterlee's class-rooms, also keeps a costume bureau, from which costumes are sent out, at a reasonable rate of hire, to most of the art schools, art clubs, and private studios of New York. New costumes are constantly being made and special ones procured. This is an excellent plan, and should be followed in every art centre of the United States.

A few years ago, even in New York, the most advanced



OLD. BURGUNDY PEASANT.

of all American art communities, costumes were not to be procured, except from theatrical costumers. The artist was forced to have the costume he wished for made at his own expense, in a private way, or else hire it at a ruinous cost. Besides, costumers' costumes rarely possess the artistic qualities necessary in a model's attire.

A number of persons, say from five to twelve, having determined to form a costume class, the first thing to do is to appoint one or two of their number to hire a room

with the proper north light and with space enough to prevent overcrowding. The effect is best when the model and the students are not brought too close together. A posing-platform can be put up by any carpenter. The matter of a background for the model should not be ignored in arranging the accessories of the room. There should be no spotty or broken masses behind the figure. Whether light or dark, as may suit the character of the model and the costume, the background should be kept simple and broad. The members of the class may be assigned their positions by lot. The member drawing a paper marked "One" would be given first choice, he who receives number "Two" second choice, and so on. The pose generally lasts five days, the class working three hours a day,

although sometimes ten days are given to an exceptionally good subject. Two models may pose on alternate days. The students generally work in oil or water-color.

Mr. Satterlee's suggestions on the subject of models and costumes are valuable; for they are the result of long experience, both in Europe and America:

The art student should possess a natural instinct for picturesqueness and artistic effect. The most prosaic American city or village will be found to possess unlimited resources of this kind, if the eye be but trained to recognize them. Amateur theatricals and tableaux are good unconscious trainers of the sense of vision in art, and the imagination plays no unimportant part in the matter of models and costumes.

All the members of the costume class should bear its responsibilities as regards suggesting poses and costumes, and keeping their eyes open for paintable models; but it is better to appoint one or two persons in turn to attend to the practical arrangements. Suppose the members of the class decide to paint a Marguerite. A pretty model of the blonde German type should not be difficult to procure. Numerous poses for this character will suggest themselves to any one who has ever seen and heard "Faust." Marguerite at her spinning-wheel would be as good a pose as any, and the Marguerite dress is easily contrived by any young woman who can make her own gowns and has taken part in tableaux. The stage affords many suggestions for the costume class. Fit the costume to the model and the model to the costume; that is, cultivate artistic tact and a sense of fitness. If you are so fortunate as to own a genuine monk's costume—like Mr. Satterlee's from the Capucine monastery at Rome—hunt up a model with a round, smooth face, or else a haggard-visaged creature, with a long gray beard, to represent different embodiments of the ascetic spirit. If a Dutch peasant costume be esteemed a desirable dress for a female model, it is easy to make one up after some figure in a picture or book illustration—say one of Boughton's Holland groups. Then choose a model of the Dutch type and give her a pose suitable to her condition in life. Do not give to a Dutch peasant girl the romantic, sentimental, and elegant poses of a Juliet or a Portia. If you are lucky enough to own a brilliant and elaborate modern Greek or Albanian costume, choose a lithe and nervous, somewhat fierce-looking male model, with an ideal touch of the brigand in his personality, and give him a somewhat swaggering aspect, suggesting defiance of authority and the independence of the mountaineer.

Almost every type of face and figure may be found in this country of mixed nationalities. If a tall, long-limbed girl, with a graceful head and a straight profile cross your artistic path, put her into a classic dress, or into simple draperies that suggest antique garments. Any thin, soft, white material will do for this kind of costume. The small, crinkly folds, so much painted of late, are produced by wetting the garment and wringing it out. Look for types everywhere. Study humanity. The streets and public places are galleries of models, and the study of the costume class is only the beginning, the starting-point, for the busy brain of the intelligent artist. Some models take good poses instinctively. They possess the plastic sense. Others must be carefully "coached" in the art of being easy and natural. If you have a model to whom artistic attitudes do not come at once, it is a good plan to make him for-

get he is posing. Accidental attitudes are generally the best, and one frequently suggests another. If you should find a Hindoo model, as Mr. Satterlee once did, make an opium-eater of him in his native costume. A full-blooded negro is easily transformed into an immensely picturesque Nubian, with armlets and a lion-skin, or into a "Keeper of the Hounds," like Gérôme's favorite model illustrated herewith. Great possibilities by means of a little effective draping will suggest themselves in the treatment of the colored model.

In costume, "old things are best." Old things possess the invaluable quality of tone. Whatever has been much worn preserves the action of the figure, and the individuality of the subject. This is why artists go through Europe buying costumes off the backs of peasants in fields and taverns, on the edges of streams, and at village fountains. These ragged and tattered bits of color and tone are worth more to the painter than the price of new garments which he pays for them. Faded things are always better than those which have the crude tones and primary coloring of newness. They are, too, better in texture quality. So do not despise old costumes, and, when occasion demands, make them over into new ones, instead of buying material fresh from the loom. An old blue coat, bought from an American fisherman, mellowed and toned down by wear and weather, can be made into a capital jacket for a Dutch peasant woman. Better still would it be to have the coat used for its original purpose on the back of a model presenting a good type of a native fisherman. Buy the old clothes of European emigrants, as you come across them. They will probably be glad enough to sell their well-worn garments and buy, with the proceeds of the sale, American "store-clothes." Do not be afraid to be seen at pawnbrokers' shops. They are good places to pick up costumes. Overcome your natural American horror of second-hand garments. It is only a bourgeois prejudice.

One of the first principles of art, and, indeed, of life, is to know how to take advantage of accidents. The



BURGUNDY PEASANT IN GALA COSTUME.

costume class offers full scope for the exercise of this kind of tact. An instance of this peculiar quality is presented by Mr. Satterlee's story of how he discovered an admirable garment for a gypsy costume. A mulatto girl came to pose before his class in a regulation Zingara dress provided by him. The folds of the skirt did not hang to suit him, and he asked the model to catch it up in places. In so doing she brought to light an under-petticoat, which, from an artistic standpoint,



was simply superb, although, doubtless, it was sneered at in Thompson Street! It had the genuine gypsy effect, with its fine yellow tones, and, all ragged and patched as it was, Mr. Satterlee eagerly purchased it for his collection of character costumes. It still adorns his studio, and is considered by him a "picturesque and interesting skirt." A good skirt for a gypsy costume may be made out of an old yellow curtain, and the well-worn surcingle of a horse forms a fine belt. Suggestions on this subject might be multiplied indefinitely. Costume parties may be readily utilized as costume classes, the guests taking turns in sitting as models.

CHARLOTTE ADAMS.

#### TALKS WITH ARTISTS.

##### III.—WILLIAM HART ON PAINTING LANDSCAPE AND CATTLE.

"THERE is a certain decorative quality in your work, Mr. Hart. I would like to ask if you consider that as distinct from the picturesque?"

"Yes. And do you know that that decorative quality exists mainly in the chiaroscuro. Color, form, lines, are additions, of course, but only additions. The picture, indeed, exists primarily in black and white. The first thoughts of all great pictures are simply beautiful bits of chiaroscuro, and, alas, they are finer than ever after, for when you come to color you are easily led astray! Did you ever study closely the sketches and drawings of the old masters—the first hints of their famous pictures? Then they are a few scratches, masses of light and dark, but lovely to the artistic eye."

"How, then, does this decorative quality develop?"

"As I have said, it exists mainly in the chiaroscuro, and these lines are suggested, although it does not appear what forms they will assume. In the same way, it is curious how light and dark create color—in fact, control the color of a painting. Here is an engraving of Constable's 'Mill.' In this magnificence of chiaroscuro do you not feel the color of the picture? Contrast Turner's management of light and dark. His great power lay in his middle-tones. They are infinite, while the light is

ing, it is almost axiomatic that the power to obtain intermediates is the distinguishing evidence of individuals."



BURGUNDY PEASANTS IN GALA COSTUME.

"To return to the evolution of the decorative quality in your own work."

"Do you see that picture on the easel? As it was first present in my thought no man, alas, will ever see its loveliness! All artists know that pang. In its first state it consisted only of masses of light and dark—not light and shadow, which applies to every object in the picture. Now, although in these masses certain decorative lines were felt, I could not have told myself which was to be tree, cloud, or sky. If I had chosen, I could have reversed the entire arrangement, there might have been a dark cow instead of a dark cloud. There is no end to the changes you can ring in chiaroscuro."

"Very well. You have first your masses of light and dark. Rather, I make dark or light assume its place. You care more for the form of dark than form of light. Dark is power. Light is an attraction, but is a matter of course. The contour of dark should always have an agreeable form, or a grand form, as it has in all the best pictures. Only observe in the photographs of Titian's works the majesty of his dark forms. By the way, why have we not a gallery of splendid photographs of all the old masters? It would be invaluable simply to show the value of chiaroscuro and how it holds the best of all great works. Color, you see, has its own undeniable charm, and it is difficult to realize in its presence how thoroughly the pictures of great men are thought out in chiaroscuro before color has been considered."

"You have left me and the picture then with some masses of light and dark."

"Very true. Now, after I have crowded into the picture all the lights and all the darks I can get into it, I know with color I can still get a stronger light and a darker dark."

"Color is curious. Brown is darker than black. Black is lifeless. Brown has vitality. If I want to paint a cavity, I use brown madder or bitumen. These are not only luminous, but vital, and give depth. If I paint a black cow in shadow I paint it brown. Black will not represent animal life. Ah, color is a great mystery! It brings a man's gray hairs down in sorrow to the grave. I love my cattle, but they bow my spirit low. How is it possible to do them justice!"

"Do you not, Mr. Hart, invariably make cattle per se an essential of your landscape?"

"All these—cattle, cloud, brook, tree—are but notes to my instrument. A picture is a song—a piece of music. In it one expresses, it may be, the sentiment of color, or the hour, or place. For one reason I use cattle, because they seem to belong more naturally to the landscape in this country—the conditions of the climate, the torrid sun prevent figures taking an important place in out-door life. Why, you have no trysting trees here. In Scotland you walk along a road, you hear voices growing fainter as you approach, then you pass two lovers under a plaidie. No; here all resources lie in cattle, and they are a beautiful incident in the landscape to me. To be sure I love the color that is incident to them. They represent the whole gamut of color from white to black."

"You can't paint blue cows?"

"Oho! can't I? Wait until I scrub these studies. Observe these tender blue grays. Look at that blue black. This white cow in shadow is bluish. I use the same tint for it as for the shadow of a cloud. It has the value of a cloud shadow brought into the foreground. Here is another—a white cow. Observe the rich, warm tones of the head where the deep hairs reflect light from one another. Look at the lovely blue shadow on the neck, and here where it is warmed with the yellow tones reflected from the sun falling full on the flank, and underneath where the yellowish green reflections from the grass warm it into beautiful golden greens. Why, this calf is a perfect bouquet of color!"

THE recent exhibition, at Wunderlich's, of Elihu Vedder's drawings to illustrate Fitzgerald's "Omar Kayam," and of a few of his paintings, attracted considerable numbers of people, although the drawings have been seen in this city before. It is unnecessary to repeat our opinion, already expressed, concerning them. It is proper to say, though, that those of the designs which Mr. Ved-



ALSATIAN PEASANT.



ALSATIAN SERVANT GIRL.

small and the dark smaller. Can you not realize the difference in the color? In fact, in the practise of paint-

der has put into oils have not gained in the process. They have not the boldness of his work in crayon.

## HINTS ON LANDSCAPE PAINTING.

## II.

Of whatever nature the sky may be, stormy, cloudy or clear blue, it should be painted in an entirely different manner from that used in painting the landscape. The modelling should be softer and each touch blended with the neighboring touches. In certain cases the badger-hair softener will have to be used to get rid of the too



great roughness of the impasto. In truth, a similar though slighter difference should be made in the execution of every class of objects—trees should not be painted exactly like banks, nor rocks like either. In one's first studies such differences may be ignored, outline and value or color being of themselves sufficient, if correct, to distinguish things by, but differences of feature should be introduced as soon as the student finds the simpler sort of study easy to him.

An entirely blue sky may be rendered, generally, by white, cobalt, and a very little black to take off the crudity of the tint. At certain times of the year the sky is not quite blue, except immediately overhead; it is rather of a grayish or rosy white; a little lake or vert emeraude added to the silver white will then render the portion near the horizon that usually comes into the picture. On a sky of this nature, some clouds, apparently white, sometimes detach themselves; on examination they are found to be white merely on the contours, the mass being darker than the sky and requiring a very little yellow ochre and black added to the sky tint, to give them their proper tone and value. The deep blue skies which we sometimes see in midsummer may be given with a mixture of ultramarine, mineral blue and white. A little Indian yellow must be added to the white to render the true tone of white clouds in such a sky.

Many artists, like J. Dupré, paint gray, cloudyskies with an imperfect mixture of a great many colors. This method, in their hands, gives great play and variety to the grays; but, in the case of a beginner, it leads to a muddled and uncertain execution. It is better he should keep to the system of three colors recommended by M. Robert and by most other teachers. Black and white may be taken as the base for these cloudy skies, into which color and variety may be thrown by the addition on occasion of small quantities of blue, which gives a more aerial quality, or of ochres and greens and lake, which give greater firmness. But it is above all things necessary that before deciding on the composition of a gray tone for a certain place, you give serious attention to the values that will surround it. A bright light near a gray will make it look colder than it is; a touch of a purer gray will make it look dirty.

In a stormy sky, the grays are much more intense. Yellow ochre, raw and burnt Sienna, vert emeraude and the lakes will be required in addition to black and white and blue. The various grays resulting from different mixtures of these colors are to be used principally in bringing into harmony the vigorous oppositions of dark and light, which make the interest of a stormy sky.

The gray sky and the blue sky with or without clouds are the commonest. Sunrise, sunset and after-sunset skies are so numerous and so subtle that an analysis of

them cannot be given. Still, you need not hesitate to attempt early twilight skies. They last long enough for a quick sketch, and they afford the finest possible studies of color.

The best landscapists render water, like almost every-



HEAD-DRESSES OF DUTCH WOMEN.  
(SEE "THE COSTUME CLASS," PAGE 35.)

thing else, with full impasto. In the "ébauche," the same tones already used in the sky and landscape may be used for their reflections in the water, only they should be rendered a little duller and darker, for these reflections are never so luminous as the objects reflected. It is also well to use a flat brush in painting the reflections



"KEEPER OF THE HOUNDS." STUDY BY GÉRÔME.  
(SEE "THE COSTUME CLASS," PAGE 35.)

so as to give them less modelling and less play. The lines of light that generally cross the reflections, showing the course of a stream or a ripple, may be painted over them with white mixed with a little yellow ochre and vermilion. If delicate, they should be painted with a sable

brush. On a bright day, if the water is agitated by small, choppy waves, this tone will alternate with the tone of the sky, broken by that of the banks, which would be reflected in the water if it were still. If the water is muddy, as in estuaries after a storm, the reddish or yellowish tone of the mud will dominate and be merely modified by the tones given above.

Where the earth shows in a foreground, one may, commonly, lay in the "ébauche" with burnt Sienna and



yellow ochre, to which tones mineral blue may be added for vigorous greens. But this is only a preparation, and, to finish, such a variety of tones is necessary that a knowledge of them can be gained by practice and experiment only. The student may be reminded to diminish the intensity of each tone as it recedes into the distance; in the foreground, on the contrary, the tones of the different objects that make it up, tufts of grass, stones, broken banks, etc., may be vigorously contrasted.

The different species of trees can hardly be distinguished at a little distance by their color alone; hence, in painting trees, the form, the outline, takes on a new importance. The construction of the trunk, tortuous as in a beech, or knotty as in an oak, and the springing of the branches should be well given in the "ébauche." The drawing may be a little angular for the sake of simplicity, the angles to be rounded off in the final painting. The leafage will be massed on this construction, observing well its character. It is not by the single leaf that the tree is to be known in your picture, but by its habit of growth, by the ensemble of its masses.

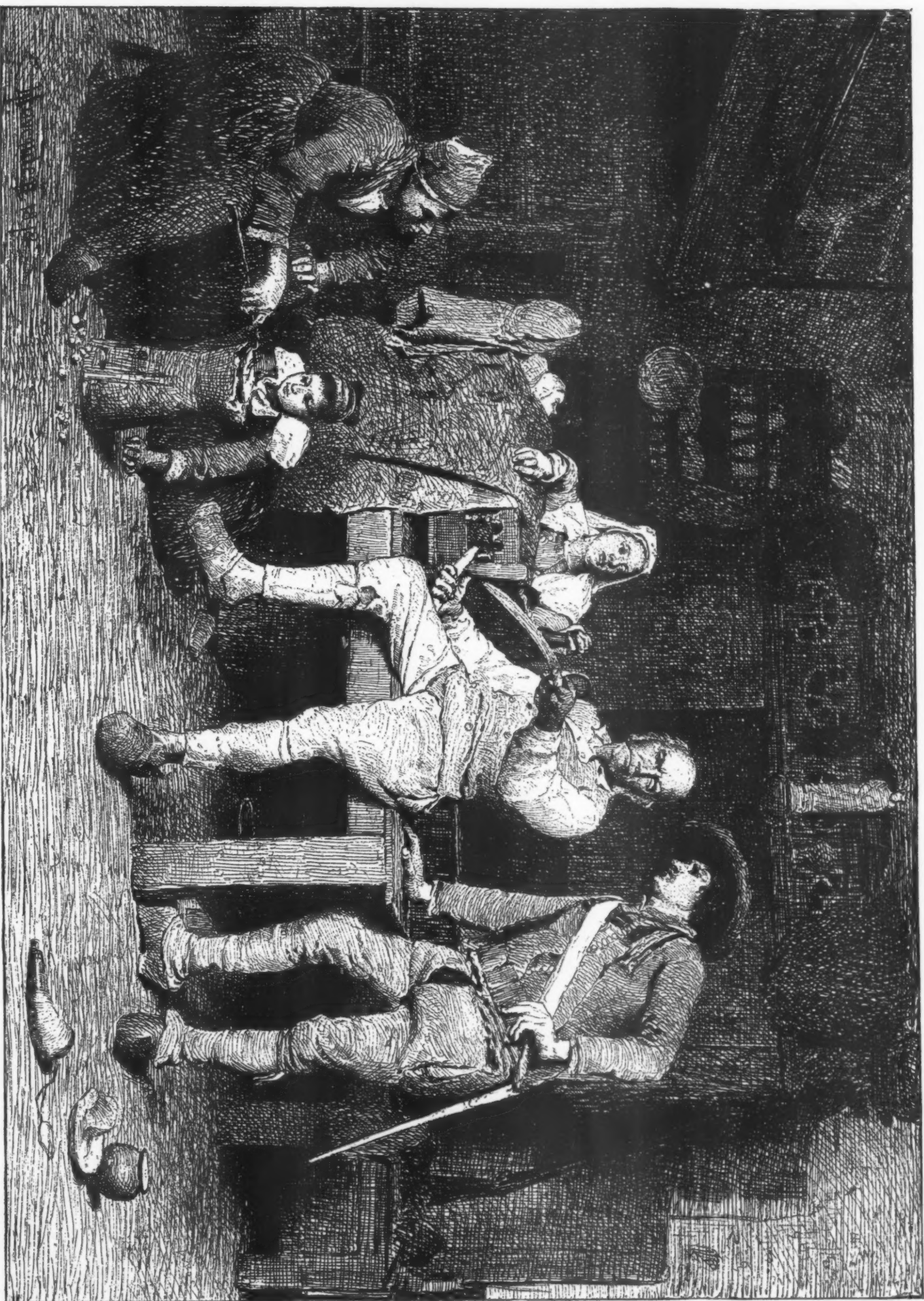
As a rule, the intensity of tone of the masses of leafage diminishes as they recede from the trunk and come against the sky or the background. The tone should be lightened and softened then as you approach the contour of the tree. If the background is painted first, this grayish tone will be obtained quite naturally by the blending with it of the color used for the tree, as you paint up to or in upon its edges.

Trees that have compact masses of foliage, like the oak and chestnut, should be studied in preference to others, as they may be painted, like the rest of the landscape, in full impasto. Those which have a light foliage, like the willow and aspen, will have to be painted by scumbling over a previously painted background. The lighter extremities of the more solid trees will be painted in the same manner. It is difficult to do this when the background is completely dry without falling into hardness. The picture should be taken up for the second painting when it is merely "tacky" to the touch, which, if it has been solidly painted, without the use of oil, but with a little siccativ in the slowly-drying colors, will be in a day or two, according to the weather. If you are in a hurry to finish your work, put the first painting to dry in the sun. It will be ready within a day, if you use the best colors, and a very little siccativ. The trunks and branches of trees in winter should be painted at the same time as the background to avoid hardness.

The lighter branches and twigs and such scattered leaves as may remain can be added over the tacky ground. One should learn the anatomy of each kind of tree by studies of separate trees, and of separate portions of each.

ROBERT JARVIS.





"VENDEAN PEASANTS PREPARING FOR INSURRECTION." DRAWN BY THOMAS HOVENDEN FROM HIS PAINTING.

LENT BY MR. GEORGE A. DRUMMOND TO THE EXHIBITION OF THE MONTREAL ART ASSOCIATION.

## PALETTES OF SOME MODERN PAINTERS.

M. BEUGNIET, a Parisian picture-dealer of the Rue Lafitte, has had the singular idea to form a collection of the palettes of celebrated painters. It is an instructive as well as a curious collection. Delacroix is shown, by his palette, to have been extraordinarily neat and careful in the preparation of his tints. The palette was cleaned every day, and the methodical range of composed tints, without a single simple color, was prepared and placed on it before beginning work. Nevertheless, studies by Delacroix exist in America in which composed tints

with a mixture of colors: vermillion, Sienna, yellows, near the thumb; greens and bitumen toward the edge. Berne-Bellecour must hold his palette perpendicularly, for his trial touches have run, like tears, toward the edge. A greenish blue predominates. Vibert puts his white in the centre, emerald green at one extremity, and burnt Sienna at the other of his palette. Alfred Stevens knows nothing of any order except to put the white in the centre. He uses Prussian blue, Naples yellow, emerald green and Sienna. Jules Dupré's palette is a map of Switzerland in relief, with a hollow near the thumb-hole, to represent the Lake of Geneva. Willems's is all crushed strawberry and cream, with the pure colors at the centre. Bonnat tries his tones a good deal

on his palette, which is covered with vigorous flesh tones and blobs of semitransparent blue. Villemot uses a gigantic palette, with bitumen and emerald green in the centre. Clairin's palette has a pretty Andalusian damsel, flirting her fan, in the centre, surrounded by a lot of dark lakes. Vollon has neither blue, green nor vermillion; white, Naples yellow, gold ochre, Sienna, a great deal of burnt Sienna, lake, bitumen and black make up his palette. Jongkind's is gray, blue and white. Edward Frere uses plenty of yellow. Luminais tried his tones on the hillocks of dry palette - scrapings which he accumulates

everywhere except near the thumb-hole. That he has used, in the case of M. Beugniot's example, to represent the open mouth of a Gaulish warrior who is supposed to be giving utterance to a demoniacal whoop. Mme. Madeleine Lemaire arranges all her colors carefully, and has left herself space enough to paint a perfect picture of an avalanche of roses, red and pink, on her palette. That of Chaplin is small, oval, set with mixed tones of pale rose, gray, silvery whites and velvety blues.

## THE "FIRST PAINTING."

FRENCH artists used to make the "ébauche," or first painting, with a single transparent color, as bitumen, or with an arbitrary scale of colors, as burnt Sienna, ochre and vermillion, or as a grisaille in black and white. The best painters, nowadays, have renounced these methods, and give the ébauche of their pictures in the final tones, that is to say, in a polychromatic scale of the same kind as is to appear in the finished picture. Formerly, the ébauche was very slightly painted with glazes and scumblings, such as are now used exclusively by so many amateurs; but painters of to-day use full impasto, the roughnesses of which they scrape off with the palette-knife, or a razor, after it is dry, and before going on to finish the picture. This last method is far preferable to the others, for it permits the painter to see the full effect of his picture as regards color as well as form,

before completing it. The difference between ébauche and picture is, then, that the first is done in simple tones, broadly laid on; as, for example, a strong green would be got in the ébauche by a mixture of mineral blue and yellow ochre, which when repainted for definite effect would be modified by other colors, say, a lake to warm and sober it in one place, and Indian yellow, or cadmium, to enliven it in another.

It is only just to say that great painters, like Diaz and Th. Rousseau, have used bitumen and other grisaille preparations in painting an ébauche; but, though they obtained satisfactory results, it was only by methods adapted to the ways of seeing nature of these artists, and destructive of true originality of the power to paint as they themselves see, if followed by others. As Töpfer says, "Two painters never see the same tone in the same manner," and the most straightforward way of painting is that which makes it easiest for each to represent it as he sees it. This manner of making the ébauche leads, too, to a greater exactitude of tone, and offers the best possible training for quick sketching from nature.

Certain painters use the palette-knife altogether, in making the ébauche, instead of the brush. This method, seductive because of the unforeseen results sometimes obtained, is for that very reason to be avoided by students and amateurs. It should, however, be practised a little after acquiring a certain facility with the brush, because of its usefulness in large pictures, and especially in skies. The amateur need not expect to acquire such a mastery of the palette-knife, though, that he may look to make finished pictures with it, as Courbet did. His palette-knife work when dry should be painted over with the brush.

## PERMANENCY OF CERTAIN COLORS.

In his "Manual of Oil Painting," John Collier gives the following list of all the oil colors that are likely to be serviceable to artists, and which are sufficiently permanent to justify their use:

Flake white.	Scarlet madder.
Zinc white.	Rose madder.
Aureolin.	Crimson madder.
Brown ochre.	Madder carmine.
Roman ochre.	Brown madder.
Yellow ochre.	Ultramarine.
Raw Sienna.	Cobalt.
Cadmium (pale and deep).	French ultramarine.
Lemon yellow (pale and deep).	Ultramarine ash.
Naples yellow (pale and deep).	Oxyde of chromium.
Orange vermillion.	Emerald oxyde of chromium.
Ordinary vermillion.	Cobalt green.
Chinese vermillion.	Raw umber.
Light red.	Burnt umber.
Indian red.	Vandyck brown.
Venetian red.	Blue black.
Burnt Sienna.	Ivory black.

Professor Church considers that the madders are not quite of the first order of permanency, changing slightly on exposure to direct sunlight. They should be used with caution, and, if possible, locked up in copal or amber varnish, which has a material effect in preserving doubtful colors. It is quite impossible to do without some kind of lake, and as all the other lakes, such as carmine or crimson lake, are quite unfit for use on account of their tendency to fade, we are obliged to have recourse to the madders. Most authorities, with the exception of Professor Church, seem to consider that the madder lakes are permanent in oil colors. They must on no account be confounded with yellow madder, which fades very rapidly on exposure to light. Professor Church also includes Vandyck brown among the somewhat doubtful colors, which judgment is contrary to the general experience of painters.

SWEDEN is said to be, now, the richest field left in Europe for collectors. Not only are the numerous remains of old Scandinavia curious and important from an archaeological point of view, but, in the days of the Vikings, the country was filled with specimens of the art of all other countries, at that period, and many of these remained hidden in obscure places and but little esteemed by their possessors. The New York gentlemen who are said by Berlin papers to be negotiating for the purchase of the Hammer collection of Stockholm, might, by sending out a few good agents, almost duplicate that collection for, it is likely, a much less sum than they will be asked to pay for it.



MOTIVE FOR PAINTED MENU-COVER, OR  
PHOTOGRAPH FRAME.

PEN DRAWING BY MADELEINE LEMAIRE.

have very little place, they being painted almost entirely with hatchings of pure pigment. Corot's palette is square, like that of all landscapists, made to go into the sketching-box. No reds, very little green, chrome, silver white and a mélange of grayish mixed tones it holds. Joseph Jefferson, the actor, by the way, owns a palette used by Corot, of whom our "Rip Van Winkle" is an enthusiastic admirer. He paints in his manner—at a very respectful distance, of course. On Isabey's palette, reds and blues predominate among disorderly masses of palette-scrapings. A small, clean space at the centre has been filled with a pocha of a court lady of the time of Henri II. Detaille has painted on his palette a cuirassier, having space enough in the midst of a methodical row of colors no larger than a row of sealing wafers. Beginning at the left there are bitumen, burnt Sienna, Sienna, yellow ochre, yellow lake, green (English). In the centre blue. A few trial touches here and there. De Neuville is similar, but less methodical. A bit of landscape is surrounded on Harpigny's palette with brown, blue, green, white, yellow and red, drawn out of the tubes like so many different colored worms. Theodore Rousseau's palette is like a piece of the bark of an old oak, thickly plastered



## Art Notes and Hints.

GIORGIONE is said to have frequently used a pure vermillion ground to paint naked flesh over. The remarkable richness and glow of his flesh tints is ascribed to this device.

\* \* \*

Do not begin a picture calculating to finish it before this or that date. The painter, like the poet, must carry out his inspirations without restriction as to time. An artisan may work by the day, an artist, never!

\* \* \*

IN selecting brushes let the sables be rather full, in order to avoid dryness of touch, particularly in the drawing of branches. Both bristles and sables should be placed in water for an hour or so before work, which makes them more easy to clean afterward, and tends to preserve them. Short bristles are most useful in landscape, nevertheless, a few long, slender, and very elastic bristles are useful to introduce touches of color into masses already laid and still wet. The badger-hair blender is also useful, but has its inconveniences. Much used, it gives a soft and weak appearance to the work, and is destructive of firmness and relief. It is best to restrict its use to the skies and water. The blender should be very soft and supple, and should have a strong handle.

\* \* \*

IT is well to use a mahl-stick even when sketching in the country.

\* \* \*

IN retouching, or in doing work which is to stand, it is best to use siccatif for lakes only, not for ochres or other earthy colors, nor for white.

\* \* \*

WHEN a painting "dries in" before it is finished, Robertson's medium is good to restore the brilliancy of the colors. Very little of it should be used. A rag soaked with it, and passed lightly over the picture, will suffice. It may then be used with the pigments for the added work.

When a painting is finished, and is completely dry, it should be varnished with the best white varnish. Cheap varnishes are apt to "bloom," that is, to form patches of a bluish tint upon the surface.

\* \* \*

As a general rule, one should never touch an oil-painting unless it is quite wet or quite dry. Unless very exceptional effects are required, there is nothing more fatal than to work at a picture when it is sticky.

\* \* \*

IT is not generally known, I think, that there is a material difference between the pigments "grey" and "gray." Standage puts it thus: "Grey is a grey compounded with black and white; gray is a gray with the blue replacing the black."

\* \* \*

INDIAN ink and Chinese ink are not, as generally supposed, the same thing with different names. The former is composed of shellac, 10 parts; borax, 20 parts; lamp-black and water, 40 parts. Chinese ink is the finest lamp-black mixed with the oil of sesame and a little camphor. It may be distinguished by its being dissolved in vinegar without any precipitate.

\* \* \*

TWO landscapes hang side by side. One represents a desert scene under the full blaze of the mid-day sun. The other is a moonlight scene. The highest light of both is rendered by the same pigment, viz., white; in the one case, perhaps, toned to a slightly yellow hue, in the other to a slightly blue one; and yet the scenes represented differ greatly in luminosity—sunlight is nearly a million times as bright as moonlight. These highest lights, that have almost the same luminosity in the pictures, represent a difference of nearly a millionfold in nature. And yet one looks like moonlight, and the other like sunlight. How does the eye get over these discrepancies? "The answer to this question," says John Collier, in his capital little "Primer of Art" (Macmillan & Co.), "is suggested by the very astonishment with which we first hear that sunlight is a million

times as bright as moonlight. The fact is that the eye pays hardly any attention to variations of total illumination—the relative illuminations of the different objects seen by it at one time being to it the important thing. These remain practically unchanged throughout great variations of the total light—variations to which the eye adapts itself very readily, and almost unconsciously."

\* \* \*

TITIAN, Paul Veronese, and Raphael used to lay a coat of brown red or vermillion under draperies which they wished to paint in blue, saving them from coldness of effect. De Latour and Greuze put a rubbing of black crayon under the flesh tints which were to be of a bluish cast.

ARTIST.

## Amateur Photography.

CONDUCTED BY GEORGE G. ROCKWOOD.

### PORTRAIT LIGHTING.

A GENERAL suggestion in these columns some time since to the effect that a sitter should be placed in about the same light as a piece of sculpture, and illuminated in about the same manner, has brought me inquiries for "further particulars," and some portraits taken in the manner suggested. These latter have excellent qualities, but show a lack of consideration, in most instances, of the circumstances which have been, so to speak, created and yet ignored! As a matter of course, if there are no reflectors, and the shadows are absolutely black, good results must be made at the expense of time. While I maintain the correctness of the general theory, I have in many instances found it necessary to modify the methods employed. For the last few months I have pursued a series of experiments directly in this line. Acting on the theory stated, that a sculpturesque light was to be desired, I removed all side reflectors and concentrated the lights to a greater degree than ever before. Some of my results were very satisfactory, but in many instances they involved long exposures. I also found that photographic portraiture under such circumstances was justice without mercy! With the middle-aged and old the effect was strongly to exaggerate the lines and shadows, and never to favor the sitter. Artistically, the effects were superb; as portraits, the results were not such as would please the average sitter. I soon satisfied myself of this by making two negatives of each sitter, one as above described, and one in more diffused light and the shadows softened by a side-screen. The result was almost always the same—the sitter chose the latter. I therefore work now to get all the effect possible by direct light modified by means of a head-screen, with the shadows rendered transparent by a reflector. I produce the strongest effect first; then modify as already explained. I have said nothing of backgrounds, having discussed them in previous numbers of the magazine. Of course the contrasts and general effects can only be secured by a careful consideration both of the distance and the tone of the background. It is almost needless to say that the latter should always be in contrast with the lights and shadows of the image, in a word darker than the highest light, and lighter than the deepest shadow of the head. With the background screen already described, hung in the centre and capable of tipping forward or backward, almost any tone can be obtained.

HEAD-SCREENS.—Some amateur portraiture has been exhibited lately which comes near to the highest standard, the principal fault being flat lights to the pictures which yet apparently are full-timed. These pictures are mostly taken by a side light from ordinary windows, and, of course, hard to manage. If a piece of thin Swiss muslin or some similar fabric be stretched over the upper sash the light will be softened, and much more form and modelling will be preserved. The exposure need not be much prolonged.

PORTRAIT SIZES.—"Dilemma" asks why a bromide enlargement which he sends, "looks so small"—giving the impression that the origin of the portrait is a dwarf? The reason is that the head is too large. I have the impression that any portrait smaller than life-size and larger than half-life-size will give the impression of a diminutive subject; so I never make a head larger than half-life-size, say five inches, unless I make it full life-size—nine or ten inches. Any departure from this will, in adult portraiture, give the result complained of above. A curious instance of this was seen in the National Academy a few years ago. Evidently there was a scarcity of wall-space in the house where the picture was to be hung, for a group of adults were not only crowded into the canvas, but the heads were all about an inch or

more under life-size. The result was that a company of distinguished gentlemen looked like dwarfs.

A CAUTION.—As I had occasion to call attention to the non-actinic quality of the winter light, so it is necessary now to caution the field photographer that the light is at present at its greatest power, and small stops and short exposures are in order. Not only is the light stronger, but the heat is a very important element in the quick working of plates. If one has a sock of what were thought in the winter to be slow plates, they will now be likely to give excellent results.

A "BEFOGGED PRINTER" sends some faded-looking prints for examination, but incidentally lets it out that his silver bath is "not quite thirty grains." I think the general average is never less than forty grains to the ounce. For my own part, I never use less than sixty.

PHOTOGRAPHING ON GOLD.—Photographic impressions are made on all metals—gold, silver, or copper—but I hardly feel justified in complying with a correspondent's request to publish the formula yet, as I believe I am the only one in the business doing this as a specialty, and must ask a little indulgence for a "trade secret."

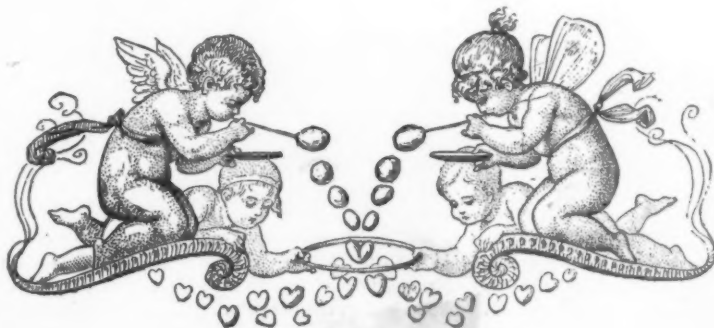
DAGUERRETYPE COPIES.—It is sometimes difficult to get rid of reflections in copying daguerreotypes. My plan is to erect a black velvet screen in front of the copying lens, leaving an aperture just large enough for the lens. This overcomes the reflection from the brass work and glass of the lens; I then place the daguerreotype in direct sunlight, and usually secure good results.

AN IMPROVEMENT IN VIGNETTING.—Mr. Lyonel Clark makes a suggestion for the preparation of vignettes, which seems to me admirable. Every one is aware of the system of vignetting by placing in front of the negative a piece of cardboard having in it a suitable aperture. Mr. Clark's improvement upon this is to substitute for the cardboard a sheet of thin lead. That which Mr. Clark uses is what is known as "four-ounce" lead, and is, therefore, exceedingly thin, and, consequently, cheap. It is manufactured mainly for the purpose of lining damp walls upon which paper is intended afterward to be hung. Having obtained a piece of this lead somewhat larger than the printing-frame—this is important—with a pair of light scissors cut out the oval or other desired form of opening. Lay this opening over the figure in the negative to be vignetted, and, having adjusted it carefully, the margins of the sheet lead are then bent over the edges of the printing-frame, by which the mask is permanently retained in position. Owing to the extreme pliancy of the lead it may be lifted up from the negative to any desired extent, so as to give the maximum of softness to the margins of the portrait, or, if desired, it may be raised irregularly, so as to produce any effect as regards softness of outline demanded by artistic requirements. Unlike a paper or card mask, this is unaffected by rain or the weather, and, when done with, the margins are raised and the sheet of lead is ready to be fitted on any other portrait. For large portraits it may be desirable to employ a somewhat thicker sheet.

A NEW SENSITIVE PAPER has appeared, which evidently is an emulsion paper; but the inventor declares—perhaps owing to the Anthony-Eastman litigation—that it is *not* a bromide paper. The exposure, development and results are, apparently, the same with both, while a degree of brilliancy and depth of tone is afforded by the new paper which is about all one can hope for.

TO SAVE MOUNTING.—I have made some bromide enlargements of late in which I masked the print with an oval, giving as a result a clear white margin, rendering it unnecessary either to mount the picture or use a mat.

BURNT-IN-ENAMELS.—While this journal is conducted primarily in the interest, and for the guidance of amateurs, it is pleasant to know that its suggestions sometimes lead to the reader establishing himself in business. Two such cases, growing out of information acquired solely through this department, recently came to my knowledge. One person had established himself in a business for a process for relief printing; another had engaged in the making of burnt-in-enamels, especially for very small portraits, and other pictures for mounting in jewelry. Another subscriber, Mr. W. H. Jauvonneau, of Newark, showed me, the other day, some beautiful examples of the enamel process, the knowledge of which he had obtained through these columns. I would like to lay stress on some of the directions already given concerning the latter process, especially as to the necessity of thoroughly washing the films in all the stages. In each case in which specimens of the process have been shown me for criticism I found the same defects: viz., yellow stains, and a loss of a portion of the image, not the film. This is undoubtedly due to lack of cleanliness on the part of the operator, and insufficient washing of the film, probably after using the cyanide solution. In my former remarks on the subject I urged the use of iridium chloride instead of platinum. Other experimenters have not found it work so well as I have done, perhaps because they have not been successful in obtaining the pure chemical. When in London, last summer, I was an interested spectator for many hours of the work of Mr. Henderson in his laboratory in King William Street. His pictures are unquestionably the finest made in this line, and, of course, his experience on the subject is valuable. It appeared that he invariably stained his films with the chloride of platinum, and he told me that a long series of experiments had proved that platinum was much better than iridium, owing to the uniformity of action of the former. Mr. Henderson works the entire process, from making the collodion transparency to the final glaze in the furnace. His ovens were heated by Bunsen gas-jets and were under complete control, and proved efficient in every way.



# DECORATION & FURNITURE

## TALKS WITH DECORATORS.

V.—JOHN LA FARGE ON THE RE-DECORATION OF THE "MEETING-HOUSE." (CONCLUDED).

**A**LL the lower part of the church," continued Mr. La Farge, "that below the galleries, was painted simply—partly for want of money, partly because it was liable to be rubbed, and partly because the ugly wood-work must melt into it, and attention should not be drawn to its ugliness. There was another important consideration. The amount of light under the galleries was limited. Therefore it would not do to break up the large surfaces, for they were needed to reflect the light. For the same reason the sloping roof of the gallery was kept very light in tone to reflect back the light. But wherever there was a corner, an edge, or a place which was easily seen from the door, there I laid my rich colors and got what effect I could.

"For real decoration I depended on my windows, which, fortunately, had deep embrasures. These I painted in distinct colors and made them part of the ornamental construction. The edges were given different colors. Two or three tints were introduced. Now all this color under the play of light coming in from the windows, rarely directly seen, but at an angle, was extremely effective. Another advantage of such an arrangement was that it could be used in connection with the stained glass, and together they made an ornamental panel of such richness that the eye was glad to rest on the plain wall spaces.

"I have endeavored to dwell on the ornament as it enforced the construction. Here, again, it is of consideration. The perpendicular lines of the chancel corresponded to the lines of the panels made by the windows as seen above the dado. So in treating the windows, as I have described, I only repeated the decorative lines of the chancel. This gave the appearance of a continuous band, an effect of solidity, of the lower holding up the upper, which is always desirable."

"Now, in all this, I really have not yet got the note of the church?"

"You have it beneath you, in a very ugly carpet which the church desired to keep. This carpet may be considered as a dark green. At the same time consider the wood-work, as represented by pews, dado, faces of the gallery, pillars, reading-desk and platform, painted yellow in imitation of oak."

"A green and yellow church?"

"I had never seen a green church, to be sure, but might there not be a way of painting a green church that would be pleasing, and thus gratify the older people of the church who clung to the familiar things about them?"

"We will see. I painted simply as I told you. There were the wall-spaces, green below the galleries, the upper spaces and the ceiling green, yellow and blue. There are large masses of green, blue and gold. Wherever it was possible to take up green, I did it. I put into the small panels of the gallery green terre verte, which is a

solid, firm color, structural, recalling structural colors as that of green stones.

"Color used in this way must be very full—what the Germans call saturated. That is to say, as much as the color will hold without getting darker in tint. Now I have a great deal of color in these masses, which I want to look not like color, but as part of the structure."

"That seems to be a problem?"

"But one that can be solved. I emphasize the neutrality of my green. That I do as I would do in painting on canvas. In the fillets of the capitals, in the mouldings of the great arch, in different parts of the ceiling, in certain parts of the clerestory ceilings, I intro-

"After I have my tone, which results as you see from my masses of green and yellow, all my other colors become very important. Now with these I can emphasize as I choose any part of the construction. If I want to bore a hole, we will say, there is my blue. If I want to throw out a corner or moulding I have my red.

"In the lighting of the church I had another problem which helped me in my 'green church.' On the south side there was too much glare. This needed to be softened, at the same time I was warned not to lose too much light. The two sides inevitably had to be treated differently. On the south side I used blue, very solid blue glass, mingled with some neutral tints. But on the north side, where the light was all needed, I used a little

blue to recall the impression of the windows of the opposite side, a little green and a large quantity of transparent glass of neutral tint. On my opal glass I depended for a certain amount of yellow, and this was introduced as a design on the open light space. Let me say here that I never used cheap glass more successfully and that I couldn't do it again."

"But why?"

"Because it isn't made. We are passing through a very bad period in glass. The manufacturers are making their glass for the Western market. The colors are shiny and disagreeable. When that glass was made we were striving for full, rich, sober tints. To-day it would take six months to get the glass for such windows as I have described, because it would have to be specially made. I have a theory of my own about windows, and when I can have all the glass in my own hands I try to carry it out."

"Is it formulated?"

"It is difficult to explain in words. I think some part of the window should be united in appearance with the wall, so that it shall have a structural look as part of the wall. When that is done, instead of having a design that shall go wobbling all over the window, there may be clear spaces which let in the light and recall the open air. These spaces the design can surround and frame. I am confident that all that is needed would be to go bravely to work to do this, and that there are many congregations that would prefer a clear light admitted in this way to that filtered through parti-colored glass, as is commonly done. There is one obvious advantage in the idea, and it is this: while you need lose none of the artistic opportunities

for which glass is a medium, you gain in its structural use, and that only increases its value.

"Now you have the church as it was furnished. It is a green church. It is the result of concessions and compromises. It has accepted all mistakes of structure, all that was displeasing but permanent, and has endeavored to make it pleasing and permanent. Certainly it has unity, and, I think, an agreeable artistic unity."

THE new stained-glass window recently placed in Grace Church, New York, is worthy of more extended notice than we can give it just at present. The design is from a picture by Murillo, "Jacob's Ladder," and, though apparently not altered, it lends itself somewhat to the



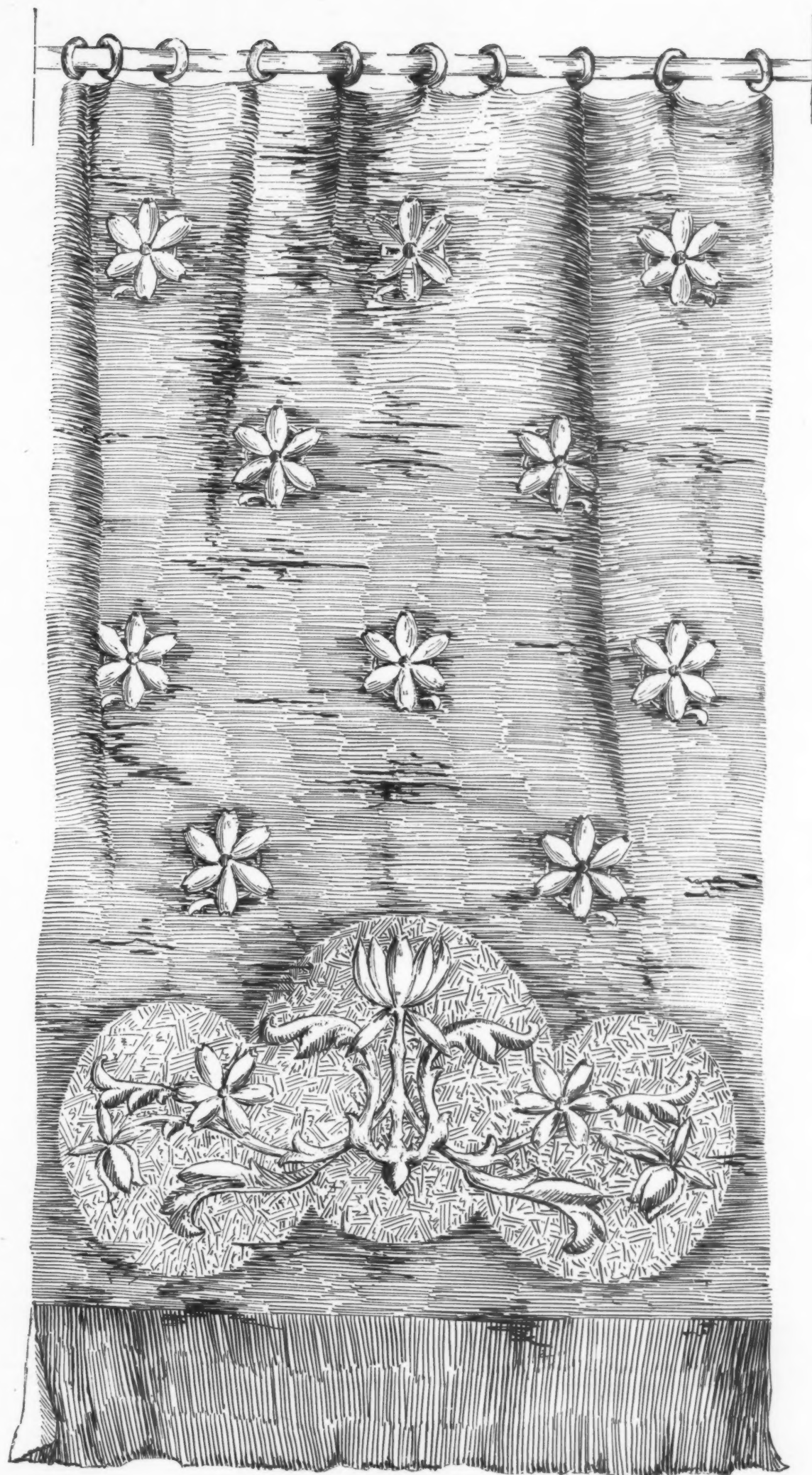
GERMAN BUFFET, OF THE LATTER PART OF THE SIXTEENTH CENTURY.

duce a variety of very brilliant greens. I do this that my masses of green may look neutral by comparison.

"In the same way I use my yellows. I repeat my oak yellow in masses. Then in bands, strips, mouldings, I use two or three very brilliant yellows and orange, and so reduce the masses of yellow. Treatment such as this costs only brains. It doesn't make \$10 difference in the cost of each color, nor would money make it more effective.

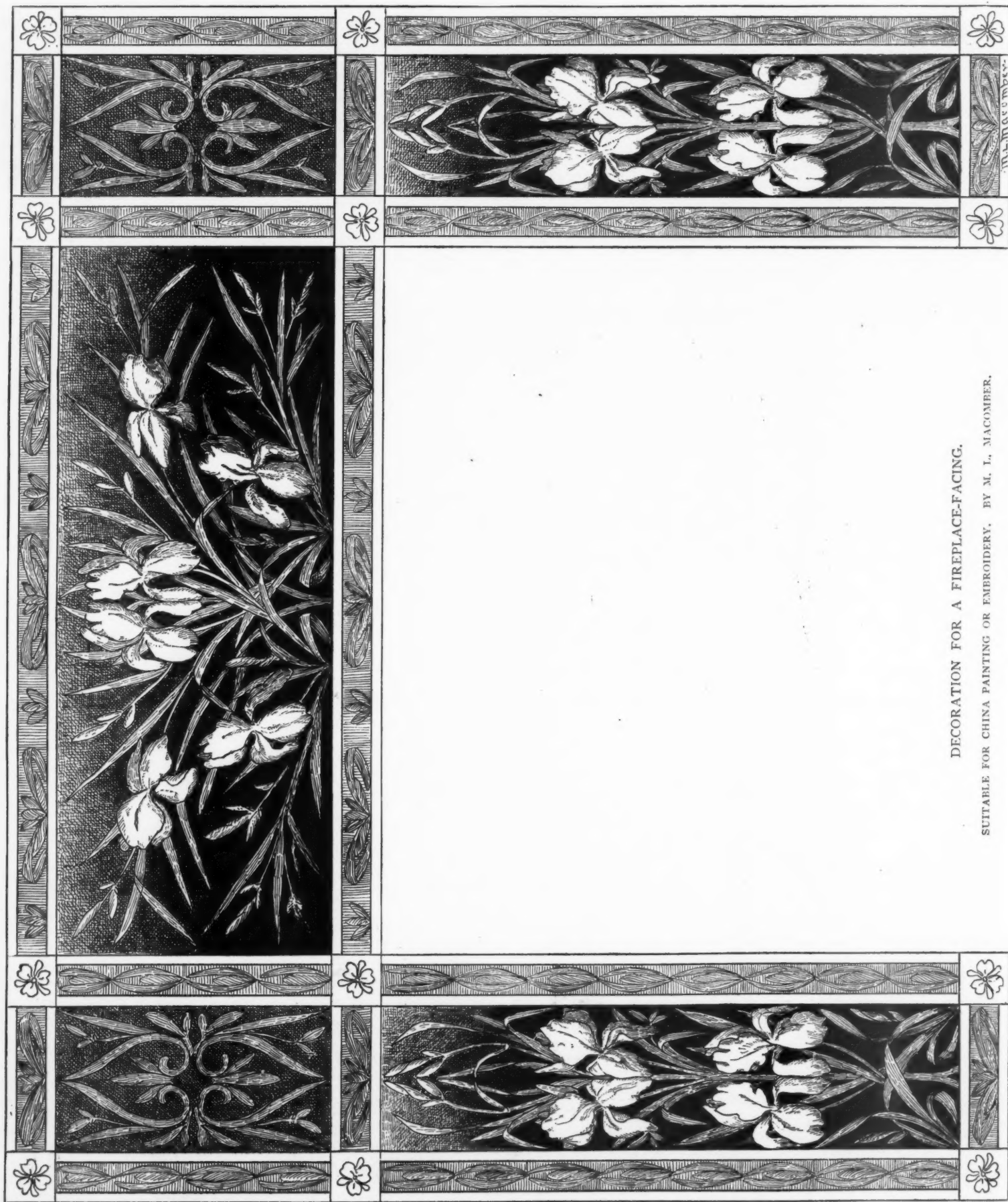
"As my whole scheme of color is based on yellow and green, you can see how other colors will count when I introduce them. When I take up red it is never dull as reds so often are, but clear and rich. So with blue. It is seen just as a ribbon laid on the grass.





DESIGN FOR PORTIÈRE DECORATION ON BURLAP. BY MAY SOMERS, PHILADELPHIA.

(FOR DIRECTIONS FOR TREATMENT, SEE PAGE 40.)

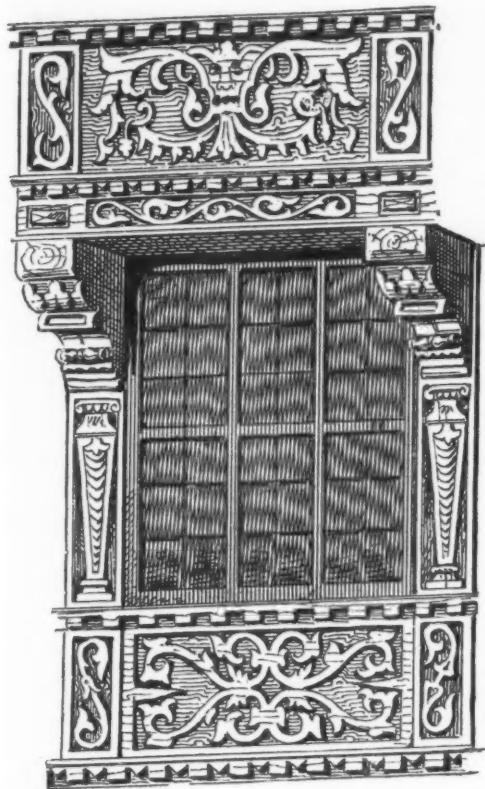


DECORATION FOR A FIREPLACE-FACING.

SUITABLE FOR CHINA PAINTING OR EMBROIDERY. BY M. I. MACOMBER.



requirements of the case. The central mullion of the pointed window comes in the middle of the ladder; but, as the angels are ascending on one side and descending on the other, it does not interfere seriously with the composition. The color scheme, as arranged by Miss Mary Tillinghast, is brilliant, as it should be, for stained glass, but consistent and harmonious. The choice of glass for draperies, flesh, clouds, and foliage is remarkably good,



SIXTEENTH CENTURY CARVED WINDOW-FRAME, IN HILDESHEIM.

the various qualities of the stained glass manufactured here being turned to good account without directing attention to the material, as several even of our best designers do. Mechanically, the window is an admirable piece of work, and, artistically, it shines by comparison with windows of foreign manufacture in the church.

THE portière design given on page 42 was executed at the Industrial Art School, Philadelphia, by Miss May Somers. The material is a coarse burlap, which, being securely stretched on a frame, is thoroughly sponged with water to flatten and tighten it. The design is then transferred to the burlap, care being taken to dispose the figures on the surface with regard to the probable folds in which the curtain will hang. The method of painting is very simple. The main ground is laid in with washes made of burnt Sienna (with a little rose madder and yellow ochre added)—diluted with turpentine—which are gradually lightened toward the top. The figures are in shades of pale olive, with dark green outlines, and touched with gold, which is also used in the background as a broken line effect. The enclosed design, at the lower part of the curtain, is done in the same tones of olive green as the background figures, the flowers being in shades of pale pink with yellowish centres. This part has a background of pale pink and gold. The lower band is a strong deep brown, which may be made with burnt Sienna and brown madder. Very little size should be used with the gold. Our other full-page illustration in this department is by our versatile contributor, M. L. Macomber. While the design is quite suitable for painting on china, and will, doubtless, be used for a tile fireplace-facing by some of our readers, it will be found especially valuable for reproducing, in embroidery on plush or other rich material, to cover an unsightly mantel. For lustra painting it would be difficult to find a more attractive design for a fireplace-facing.

#### TEMPORARY DECORATION OF A SEASIDE COTTAGE.

If any general description of the modern seaside cottage might be ventured, it would be that a great part of it is out of doors. The veranda is often enlarged so as to cover half the site, and extended into processes that bring it into communication with every room on the ground floor. Each of these rooms—or, at the very least, the large, square entrance hall—can be thrown open to the veranda by means of wide folding-doors, or French windows, or both. So that, as regards the ground floor, the typical modern cottage may be compared to a tent, and its inhabitants can hardly feel otherwise than as if they were camping out. Its adaptability to an unconventional way of living, and to use during the season only, is, in fact, its strong point, and should govern every scheme of decoration to be applied to it. Cheapness is no objection to an object or material. It may even be flimsy, so long as it is strong enough to stand a season's wear; or coarse, if it does not interfere too much with comfort. Similarly, the extreme of any passing fashion or folly may be indulged in, as it is only for the moment, and "pour rire." Life in the open air keeps all the nerves of sense at a high tension; subtleties of color or of form will be thrown away on them, while frank contrasts, pure and bright tints, and characteristic and even bizarre forms will be appreciated. The staid, conventional furniture and sober coloring suitable to a town house would appear monotonous. There is so much that is stimulating in the brilliant sky of our midsummer days, in the sapphire and dazzling white of the sea, the green of the lawns, and the scarlet and yellow of the flower-beds, that very quiet color indoors would have an effect not restful, but dispiriting. It would be like the proverbial dash of cold water on a person who had just been warmed up to geniality.

It follows that nothing can be more suitable for the decoration of a summer home than the stuffs and the thousand and one objects of Japanese manufacture which are now to be had so cheaply in all of our large cities. These are designed for houses built much on the same principles; for, though in use during the winter, the Japanese house is perfectly adapted to the summer season only. They are, in general, light, though reasonably strong; bright-hued, but not gaudy, and their shapes or patterns please at once by their beauty and their oddity. Their spirit has been so much imitated by our own and by European manufacturers, that many things not of Japanese make will be found to harmonize well with those that are. There is little difficulty, therefore, in furnishing a summer home throughout on the basis of a liberal use of the Japanese style, while it might be hard to furnish it in any other without losing something of the liveliness and airiness that are desirable.

Let it be supposed that our veranda is of yellow pine



GERMAN SIXTEENTH CENTURY CHAIRS.

and the interior wood-work of the same, the walls painted some shade of Venetian red or olive-green and slightly decorated in stencil with some harmonizing color—that being the customary treatment; then it will be well to keep to rather warm and bright colors for window-curtains and portières. An exception may be made in the veranda, where, if curtains are hung between the pillars, they

should be of heavy material and rather dark colors, their purpose being to keep out sun and wind. Karamanian rugs of simple design in dark blue and red answer well. So does common, country-made carpeting in irregular stripes of indigo gray and pink. Any sort of heavy plain goods will do provided their monotony is broken by a little rough embroidery—a pattern of stars in yellow silk or worsted on a dark red stuff being about as good as can be devised. If this or any other means—such as the favorite bamboo blinds that roll up in rather clumsy fashion under the eaves—be used to shelter and temper the light in the veranda, no great need will be felt for heavy curtains in the rooms. Light window-draperies of red or salmon-colored surah silk are deservedly in favor, and the printed

American silks hardly less so. In buying the latter, care should be taken to choose a pattern, like the common willow-leaf, one which is adapted to the numerous small parallel folds into which the stuff naturally falls. The better sorts of cheese-cloth, at eight or ten cents a yard, make excellent curtains for upper-story windows. Cotton prints, intended for cheap dress goods, are often available, their small and simple patterns offering a great variety, and being, as a rule, very good. Cretonnes

are inadmissible on account of their dull and disagreeable colors, and chintzes on account of their stiffness; but the latter are well suited for furniture-covering and for wall-hangings. Japanese prints on cotton or on crape, usually in much bolder designs than ours, and heavier goods, can be used throughout for portières. The bamboo blinds, before spoken of, make good outer portières for the hall-doors, as they allow the landscape to be seen through them as if in a mist, while they exclude the sun and screen the interior. The Japanese hangings made of strings of beads and colored segments of reeds have similar advantages. Chinese grass-cloth makes the lightest and most beautiful of curtains; but it is dear, and it cannot be depended upon as a screen unless weighted, because otherwise the least breath of air is sufficient to float it. A few small bags of silk, filled with sand, attached to the free end of the curtain will keep it down. It is a very strong material, and will bear all the weight that may be necessary.

For furniture for the veranda nothing can be more comfortable than the Spanish rush chairs and settees; but they cost more than they should. A hammock will, of course, be voted indispensable. For the interior of the house, the bamboo furniture, now manufactured in large quantities in our cities, is suitable, especially if provided with removable chintz cushions. Rattan furniture is equally available.

The general tone of color of such an interior is, as a rule, warm, trending either upon a golden brown or a dull red, with, for contrast, some dull olives on the walls and deep indigo in the rugs and carpets. The treatment so far recommended for the ground floor will intensify this reddish or golden cast, as the case may be. The colors, which should be added in small quantities to secure a thoroughly satisfactory effect, are pale blues and lilacs, bright green and bright yellow. The last will probably be furnished by the brass of andirons and gas-fixtures and the gold of picture-frames. The other colors may be introduced by disposing a few large plants of hydrangea about the hall and the rooms. Up-stairs, carpets or matting may be used. If carpets, the blue and white, or brown and white Japanese rugs are just the thing. Bits of brilliant color should be introduced to give force and animation to the resulting paleness. ROGER RIORDAN.



GERMAN SIXTEENTH CENTURY CHAIR.

## Art Needlework.

AN OLD ENGLISH CHASUBLE.

OUR illustration shows a curious English chasuble (owned by Mr. J. Baker Gabb, of Abergavenny, Wales), of mixed work of the fourteenth and fifteenth centuries. The combination was probably effected when the embroidery was transferred from its primitive ground by the indiscriminate use of the needlework of two vestments of different periods, with a view to making one chasuble superlatively rich in ornament; or possibly it was commenced in one generation and carried through some others to its completion, as was most common in mediæval times, when a piece of church-work was always in hand by some member or members of nearly every family.

The fourteenth century is illustrated by a powdering of cherubs on wheels, lily-pots, and fleur-de-lis. The fifteenth century is evidenced by the wide Latin cross, displaying the crucifixion, with angels receiving in chalices the blood from the hands and side of the Saviour. Beneath the Calvary are canopied figures, as upon the pillar in front, which is also powdered by Ely flowers, gracefully enriched by scrolls of gold. Its ground is crimson velvet, now somewhat faded, to which, evidently, it was transferred a century or more ago, and the extremely beautiful work has been most cruelly maltreated in the process.

The original design had, doubtless, been spread over a full and majestic chasuble, but it is cut up on all sides to accommodate it to the miserably narrow shape of the eighteenth century, upon which it comes before us. The mischievous scissors have even cut the lower canopied figure of the dorsal cross in half, to make the work fit *nicely* round the stunted garment of this epoch of ugliness. The embroidery is not injured.

### HINTS FOR SUMMER WORK.

NOW that the season of living in trunks is upon us, all the novelties in needlework are adapted with great skill to such straitened circumstances. Most people remain out of town so much longer than formerly, that they carry with them, as far as possible, the means of beautifying their surroundings. In many cases there is generous rivalry, and visits of inspection are courted with pardonable pride.

This has given rise to a number of decorative novelties, easily portable, and that serve, not only for decoration, but for use. The custom is carried even to the extent of curtains and portières. Very enterprising women call in the village carpenter to construct rude dressing-tables, which by muslin drapings and satin ribbons they transform into Pompadour toilette-tables of bewitching daintiness. The foundation is laid in, say, in yellow silesia, or whatever tint the mistress decides will suit her complexion best. Over this are drapings of fine French muslin, previously decorated with designs in floral or in conventional disks, washed in with color and outlined with silks. They are edged with lace, and hang canopy-wise over the glass, tied with satin ribbons, and cover the frame-work beneath.

The bureau-cover is as daintily prescribed. The prettiest are of fine sheer muslin. Sprinkled over it are tiny designs, a clover-leaf and bloom, a tiny spiky branch of the peach or plum, with one or two flowers. One of the charms of these lies in their variety. Almost every sprig is different. Here is only a flower, there a leaf. The work is done in silks and is immaculate in execution. It is made up over a color and edged with lace. Pin-cushion covers to match are embroidered in the same way and are tightly drawn over the high round cushion and edged with a frill of lace under beading, through which is passed a very narrow ribbon.

There are many pretty novelties for the table. One is a case into which to slip the current numbers of magazines. Two leaves of cardboard, cut the required size, are separately covered with brown plush and lined with lighter brown diagonal silk. The upper brown plush

outside is ornamented with bands, above and below, defined by two rows of gilt thread. Within the bands are single dogwood blossoms embroidered in white silk and outlined with gilt. On the remaining space is the word "Magazines" in double gilt outline. The two covers are united by silk rubber bands of the tint of the lining. The magazines are simply slipped inside.

A book for telegram-slips is made of cardboard covered outside with dark brown chamois. This is embroidered with a group of white flowers in silk surrounding the word "Telegrams" in blue silk. All the embroidery is outlined with gold. The inside of the book is covered with blue silk. The yellow blanks are inserted between flaps of blue silk revealing lines sufficient for the usual ten words, and there are loops at the side to hold the ready pencil.

Another convenience is the Bill File, consisting of two oblong slips of pasteboard—the size most persons know—which are covered with fancy stuffs. A three-cornered piece of velvet is carried across the top and bears in gold thread the words, "Bill File."

The five-o'clock tea-table is by no means neglected

found a good substitute for the needle in fastening the stuffs on the wrong side.

Beautiful wall-pockets are made out of an oblong piece of silk. The pockets are cut down the centre of the stuff. Gores of the silk are inserted and the cut part stands out half open. The lining of some contrasting color makes the back of the pocket.

Cigar-boxes are covered with white canvas and edged with brown silk cord. On one edge of the cover is an ornament in brown. Diagonally is a cigar tied up with yellow ribbons taken from cigar packages. On the side in brown is the ever-popular name, "Reina Victoria."

## Ceramics.

PRACTICAL LESSONS IN CHINA-PAINTING.

### VI.—LANDSCAPE.

IN landscape-painting in mineral colors we expect results which, upon the closest inspection, will compare with small water-color landscapes placed at a favorable distance.

In connection with the treatment of game, I have referred to landscape that was subordinate, accessory; now we are to consider it as constituting the decoration—as landscape proper, however dainty it may be. It is usually necessary to select scenes that will bear vignetting—that is, fading away toward the margins, instead of being brought up to defined limits; and we want such subjects as may depend upon delicate suggestiveness rather than upon strong, decided effects.

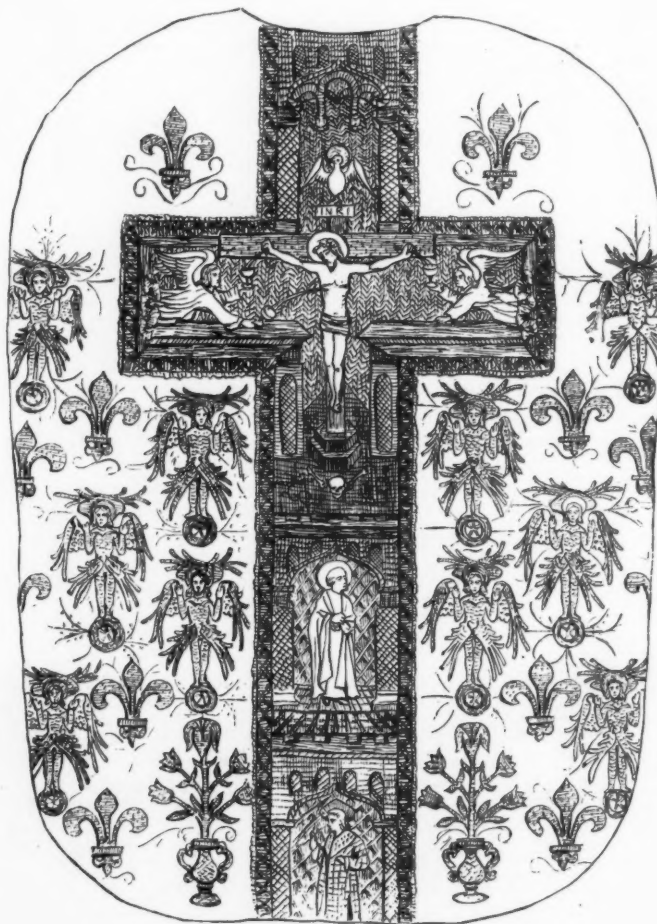
The landscape having been carefully sketched on the china, the sky is to be tinted in according to the methods already given for tinting surfaces. The following colors will produce tints for a great variety of skies; but in combining them or allowing them to blend upon each other, be sure that their peculiar characteristics are recognized—that is, keep to a strict observance of the *rules for mixing*. Also avoid what would be objectionable in oil or water-colors; for instance, the green that strong yellow and blue would produce. Separately, these colors must be used with just as much discrimination; for the former always tends to fire deeper, and the latter, except it be the very lightest, is likely to give a crude effect. There are few skies that would call for any considerable number of these colors in the list. When doubtful about the introduction of a color, remember that the simpler a palette is the safer it is.

Light sky blue is to be relied upon for general sky tint; the other blues may be used with discretion. Much the same should be said regarding the yellows; everything deeper than ivory yellow requiring to be used with great discretion. For a pinkish glow, two parts of ivory yellow may be combined with one part of flesh red No. 1 or No. 2. The latter will give the warmer tint. The palette may also be supplied with any of the following colors that seem to be needed: the various reds and carmines, browns, grays, violets of gold and iron, apple and black green, and black. As to the peculiarities of these colors and their relations to each other, every caution has been given in preceding lessons.

Whenever time is needed for wiping out tinting and laying in cloud effects while the surface is wet, it is well to depend somewhat upon spirits of lavender as a vehicle; and a little oil of clover or oil of turpentine will delay the drying still longer. Lavender used too freely will cause the colors to run in firing; and the oils, if not used in the minutest quantities, will cause the fatal "crazing" that is so much dreaded.

It is not usually necessary to spare any portions that are to have foliage brought on them; for that is likely to be deeper in color than the sky tints, and will therefore be sure to hold its own.

The distance, which will partake more or less of the sky tints, must be gently massed in, without regard to detail. What soft light it may contain may, if not sufficiently spared, be brought out by dabbing an empty



BACK OF ANCIENT VESTMENT.

CHASUBLE OF THE LATTER PART OF THE FIFTEENTH CENTURY.

even in a luxurious hotel. It serves for a rallying point and is the occasion of graceful courtesies. Dainty cloths of fine but firm linen are used. The decoration is made to harmonize with the tea equipage. For example, a service of white china decorated lightly with fine lines and small light flowers is placed on a square tea-cloth with a fringed border. This is embroidered with small white flowers outlined with browns. The foliage is similarly outlined, and a pretty legend in broken words, runs garlanded about with the flowers.

Work-bags on stands constructed on the principle of camp-stools, so that they can be folded in a trunk, are greatly in vogue. The wooden stands are gilded and bronzed. The outside of the bag is of brocaded silk made like a pouch to hang down in the space which in a camp-stool would be occupied by the seat. This is lined with plain colored silks, and inside are small pockets and receptacles of silk.

Folding photograph-frames are conceived in every fashion. They may be cut out of pasteboard or of tin. A favorite covering is some Morris cretonne of the most pronounced design, cut to allow for the opening for the photographs. It may not be known, but straten will be



brush on it to absorb the color. The most effective neutral tones are made with complementary colors, such as apple green and carmine. Thin mixing yellow may gradually take the place of the carmine, and then thin black green may be introduced as the work is brought forward. Let tone and form be strengthened as the middle distance is approached, carrying out the principles involved in all landscape-painting; but as minerals do not admit of the boldest work, force must be prudently held in reserve for the foreground.

If, at any stage of the work, it becomes apparent that firing would be an advantage, do not hesitate to resort to it. With landscape particularly, this often becomes expedient; for, as you come toward the foreground, you are constantly bringing up one thing in front of another, and it will be a wonder if what is painted in first does not suffer from the spreading of turpentine, rubbing, or some other calamity. If the undertaking is an ambitious one, and the skill is barely equal to coping with it, several firings may be advisable.

Foliage must, of course, be formed in with shadow tint first. Brown green is usually strong enough; black green or black may be added if necessary. When it comes to bringing out the light bright masses in relief, we must, as in other cases, after sparing as carefully as possible, take out any tinting that may still be in the way, with a cloth or empty brush. The green projections should be laid on with broad, effective touches, varying to suit the kind of foliage.

Use mixing yellow to subdue the crudeness of bright greens. Cool half-tints may be made with very thin black green and deep blue.

For the bright, lighted portions of autumn foliage, use sepia, ochre, orange yellow, or carmine, according as the tints partake of russet, yellow, or crimson.

Use deep brown for trunks and branches, grading the colors off into thin, broken strokes for the lights. The edges of the shades may be cooled with the thinnest black.

Some of the browns or ochre will be required for ground. Immediately after tinting, remove or thin down parts whereon green grass is to appear in full light, and put them in with apple green and mixing yellow if they are not very near by in the foreground; but, if they are, take grass green and mixing yellow. Where the grass is in shadow, the darker greens may be carried directly into the ground tint.

Rocks may be painted with black, and for the half tints add two thirds sky blue. Bring these well up to the lights to modify the whiteness of the china. If warmer lights are required use one third flesh red and two thirds ivory yellow. In this case the shadows will need deep brown No. 4.

The foreground may be thrown in very freely, and there is not much danger of producing effects that are objectionably coarse so long as they are produced with single efforts and let alone. It is the retouching and modifying that does the harm.

(To be concluded.)

#### THE PRITCHER MOSAIC

Glass Co. has lately made a window from a design by Fred. Marshall which is one of the handsomest lights yet executed in mosaic glass. The art is but about three years in existence. It differs from that of stained glass, as commonly practised, in that the pieces of colored glass which make up the design are held together, not by grooved leads, but by a composite metal of much greater strength and adhesiveness than lead, which, while molten, is poured between the pieces. By this means, fine and complicated designs can be carried out much cheaper. Artistically, it has the advantage of providing minutely divided backgrounds, which throw out the essential portions of the design in a superior manner. It also makes it possible to attain any gradation wished for instead of the chance gradations of the usual sort, and, in general, it presents a much richer appearance than we are accustomed to in stained glass, while all of the effects known before the introduction of this method are possible in combination with it. It is much used in the better class of private houses, and is rapidly growing in favor.

## Old Books and New.

### JAPANESE PRINTED BOOKS.

A REMARKABLE collection of Japanese books, mostly modern, belonging to Mr. Heromich Shugio, were recently on private view at the Grolier Club. They were made the subject of a short lecture, by their owner, on the Japanese modes of printing, and the reasons why they continue in use at present, notwithstanding the tendency in all mechanical matters to imitate European and American methods.

The Japanese print from type, and from wood or steel engravings in relief. Except the daily newspapers, of which there are now about five hundred, nothing is printed by steam. Even the use of a hand-press is dispensed with, the prevailing process being that employed by the makers of the block books of the Middle Ages. Mr. Shugio, while speaking, illustrated this process in a practical way, by himself printing off the title, in four colors, of a Japanese work, the blocks, paper, and tools for which he had brought with him in a box no bigger than an ordinary valise. The wood blocks are of cherry, and are usually engraved on both sides. The parts of the block unoccupied by the design instead of being routed away, as in our wood-engravings, are left untouched, the wood being gouged away around the lines of the design only. This fact alone would render it impossible, or nearly so, to print from them on any sort of a press, but printing in the Japanese fashion it leads to no inconvenience. The printer has before him a saucer with India ink, and several bowls containing the other colors in powder. These colors are mixed with water, and are applied to their proper blocks by means of a very thick and stiff brush, there being one such brush for each bowl. The color is spread over the engraved portion of the block, which absorbs a part of the water. For this reason wood is preferred to steel, except for books of which very large editions are published. Thus the only books from steel relief engravings in the collection were a set of dictionaries and a "Report of the Ambassadors to Europe and America," which latter we will refer to again. The paper is placed on the inked block, and the impression is taken by means of a disk covered with the broad leaf of some water-flag. It is thus, practically, a printed water-color, and, as may be observed in many Japanese prints, it

hope that the Japanese printer will long hold his own against steam.

The "Report," already referred to, showed what the Japanese would be likely to do if they were driven into adopting our style of wood-engraving in line. It was illustrated with cuts in steel, in imitation of our wood-cuts, and, though showing a good deal of character, they compared badly with the more finished though far less laborious work done in their own way.

A European art which the Japanese have acquired in perfection is lithography. Two of the most beautiful of the books shown by Mr. Shugio were composed of chromo-lithographs after samples of old damasks, swords, pottery, and other works of art. These were rendered with full relief, and with the most exact detail, so perfectly that one might take the drawings of stuffs for samples pasted on the page. The exhibit included some old and rare volumes of romances and poetry, examples of the earliest form of roll books, which look like Kakemonos, except that they open horizontally, manuscripts folding into their covers, books bound in the modern Japanese fashion, in paper covers, and others in imitation of European bindings. Not the least interesting part of the exhibit was a collection of illuminated play-bills, New Year's cards, and advertisements, all of which were printed as described above.

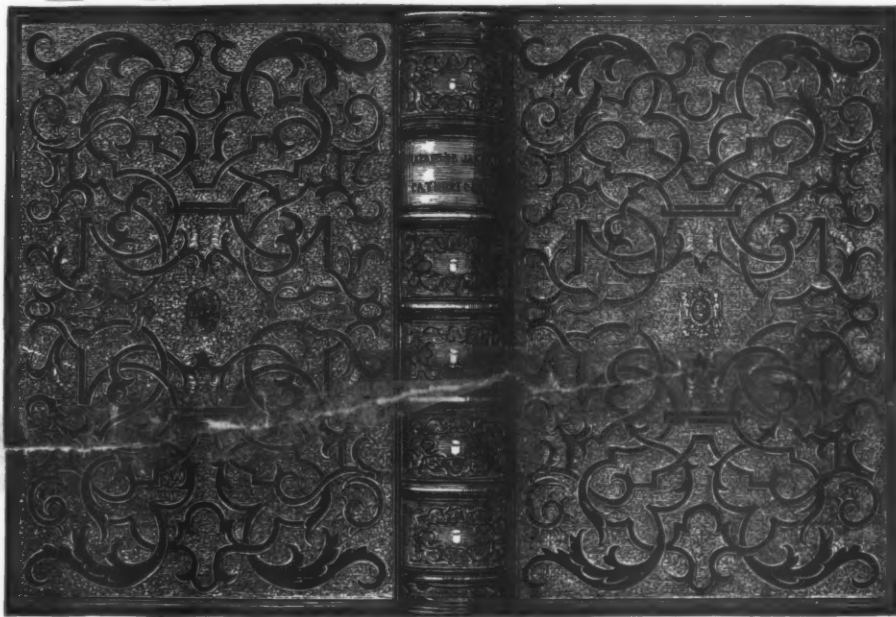
We give a reproduction of a famous binding made by Lortic for the Balbus Catholicon, well worthy of the exalted praise that Lacroix gave it constantly. The pattern is a combination of the Grolieresque interlacing lines and the Mañoli curved lines; it is made effective by an artistic treatment of color. In mosaic binding Lortic was not surpassed by Trautz-Bauzonnet, the value of whose work in that style is enhanced by its rarity.

#### LITERARY NOTES.

A BACHELOR'S BLUNDER, by W. E. Norris (Henry Holt & Co.), shows the author to be a clever and sympathetic observer, not without flashes of insight and knowledge of life within a certain range. Mr. Norris writes well and fluently; his characters are natural and touched with many life-like traits, and his incidents are for the most part every-day events, with smooth and easy sequence. "A Bachelor's Blunder" would gain by condensation, we think. The mesh of the story is not close enough, the action lags, and the drama is not sufficiently direct and personal. The episode of Jacob Stiles seems to us extraneous, overdrawn and out of keeping with the rest of the book. Mr. Norris need only widen, or, rather, deepen his scope, and stamp his characters with greater energy and emphasis and he will be able to dispense with all "forced" situations and any dénouement that savors of melodrama.

MR. CRAWFORD'S admirers will no doubt welcome with delight his last novel, SARACINESCA (Macmillan & Co.), four hundred and odd pages of Italian romance, intrigue and social and political life, with the promise of more of the same in a sequel. It is always a matter of regret not to be able to assent to a popular verdict nor to approve where others find so much to enjoy, but Mr. Crawford's novels always seem to us singularly lacking in depth, reality, and any true earnestness of purpose or conviction. Saracinesca is written in good faith; the author has made a conscientious study of the times of which he writes, and of local scenery and character; in so far as he is capable, he has mastered the subject, but the subject has not overmastered him. We never feel for an instant that the soul of the writer has gone into his work. In order to make the past, or, indeed, the present, real and living before us, something more is needed than an agile pen, and the talent of making use of material at hand.

THE MILLIONAIRE OF ROUGH-AND-READY AND DEVIL'S FORD (Houghton, Mifflin & Co.) are two characteristic sketches—taking us as usual among the gold-finders—that will appeal to those who still enjoy Bret Harte's vein. For ourselves, we recognize a falling-off either in our own appreciation or in the stories themselves, that no longer have the true ring, but the thin and grating sound of metal that is worn, and in which it is easy now to detect the flaw. It is Mr. Harte's defects rather than his merits that have accentuated themselves with time, and in order to



THE FAMOUS LORTIC BINDING OF THE BALBUS CATHOLICON.

has several of the qualities of a water-color, especially in the softness and continuity of the gradations obtained by a slight lowering of the surface of the relief.

The survival of this primitive method of printing is owing to the fact that labor is still very cheap and very skilful in Japan, so that for small editions it would not pay to buy the costly plant of a steam-printing establishment. The results are so artistic, and have so many advantages over our style of printing, and the sort of engraving necessitated by it, that we are tempted to



do him justice we must go back to his early works which have given him his established place among American writers.

WE have another novel of Western pioneer life in ZURY: THE MEANEST MAN IN SPRING COUNTY, a volume of formidable dimensions, bristling with dialect. It is, no doubt, a faithful picture, in many points probably drawn from life, and literally true to the facts of which the author spares us neither the least trivial nor the most unattractive. Condensed to about one quarter of its present bulk, the study would possess force and pith, if not charm; but buried in such a mass of detail, the real drift and point of the story are lost, as well as the firm outline of character. We cannot hail Zury as the typical American novel because it gives us the vulgar idiom and the "hard-pan," as it were, of the soil. The true novel is the master, not the slave of his creations, and knows how to free himself from their limitations. The farm-patch where Zury grubs for a living is a part of the prairie. Let us have a glimpse of the prairie with its measureless reaches and the glamor of its horizons. Let us have a hint of the ideal that floats above every human life, untouched and undisturbed by vulgar and sordid circumstance.

THE Athenæum tells how Mr. Quaritch, the London bookseller, has been robbed of a valuable Book of Hours, by a small man "of dark complexion and speaking broken English. The thief had possessed himself of the business card of a German-American print-dealer from New York, who had come over to the Bucleuch sale at Christie's, and presented it as his own. Before he left the shop (promising to return the following day) he managed to secrete the MS., which was on vellum, illuminated, and containing over a dozen very pretty miniatures in 'camaieu-gris,' of French execution about the year 1460. The binding was smooth black morocco of the seventeenth century, with silver clasps."

## Treatment of the Designs.

### THE COLORED PLATE, "KINGFISHERS."

THIS design—companion to the "Titmice," published in March—may be applied to many decorative purposes, and may be executed either in oil or water-colors. It is also applicable to painting on glass for a window or small fire-screen, or it may be carried out in dye-painting.

TO PAINT THE DESIGN IN OIL-COLORS: For the general tone of the clouds use white, yellow ochre, a very little ivory black, cobalt or permanent blue, and madder lake. In the darker parts add light red or burnt Sienna, and raw umber. In the light and delicate purple tones, at the edges of some of the clouds, use permanent blue, white, madder lake, yellow ochre and a very little ivory black. The pale yellow streaks seen between the clouds and at the horizon, are painted with Schönfeldt's lightest cadmium, to which white and a very little ivory black are added. The green leaves are painted with Antwerp blue, white, light cadmium, vermilion, and ivory black in the local tones. They will need in the deeper shadows raw umber and burnt Sienna, with much less white, and also less yellow ochre than in the local tone. For the branches use bone brown, sepia, white, and a little rose madder. In the highest lights are touches of blue gray, which are painted with white, yellow ochre, permanent blue, light red, and a very little ivory black. Paint the blossoms with raw umber, white, madder lake, a little cobalt, yellow ochre, and a very little ivory black in the darker yellow parts, adding burnt Sienna in the deeper touches of shadow. The lighter pink and white parts are painted at first in general tones of light, warm gray. The high lights and deeper shadows are added later. Use for this tone of gray white, yellow ochre, a very little ivory black, cobalt, and madder lake, adding a little burnt Sienna in the shadows. The stems are painted with raw umber, white, madder lake, and a little ivory black in the cooler parts, while in the greener and yellow-toned parts, Antwerp blue, with a little cadmium and madder lake are used, toned with a slight touch of ivory black. In painting the birds use for the general tone of iridescent blue feathers permanent blue, cadmium, madder lake, and a little ivory black. In the lighter and warmer touches substitute Antwerp blue for permanent, and in the shadows add raw umber and burnt Sienna. The reddish, yellow-brown feathers are painted with yellow ochre, light red, white, raw umber, and a very little ivory black for the local tone. In the shadows, burnt Sienna, madder lake, and a very little ivory black. Paint the bills with bone brown and a little madder lake. For the eyes use ivory black and burnt Sienna. The tall grasses are painted with raw umber, madder lake, and yellow ochre, adding white in the lights, and a little ivory black and burnt Sienna in the shadows.

In painting on canvas, wood, or any such material, use plenty of color, and employ large and medium flat bristle brushes for the general painting, with small, flat-pointed sables Nos. 5 and 9 for careful details.

IN WATER-COLORS use the colors given above, with the few following exceptions: Use cobalt in water-color to replace permanent blue in oil. Substitute sepia in water-color for the bone brown of oil. Rose madder in water-color is preferable to madder lake in oil, and in place of the ivory black used in oil-colors, substitute lamp-black. For decorative painting upon any textile fabric, it is better to use the opaque water-colors. The ordinary moist water-colors are rendered opaque by adding more or less Chinese white to all the colors. Large, round black hair brushes, and medium and small pointed camel's-hair brushes are used.

### WATER-LILIES AND CAT-TAILS. (PAGE 27.)

THIS graceful design may be painted either in oil, water-color, or mineral colors. The background may be gray suggesting clouds, with a few touches of blue showing through in

parts. The lilies are soft, creamy white, with yellow centres. The leaves are a rather dull gray green, with pinkish tones on the under sides. Occasional touches of dull red are also seen on the edges of some of the leaves. The buds are the same color as the leaves, but with lighter pale green tones on the edges of the calyx, which are sometimes tipped with dull pink. The cat-tails are reddish brown, with long, slender, rather dark green leaves, gray in quality. The stems of the cat-tails are a rather lighter green than the leaves. The water should be a rather dark greenish gray in general quality of color, growing deeper and richer in the shadows and reflections. In the lighter parts the gray suggests the light cloudy background, having occasional suggestions of the blue sky.

TO PAINT THIS DESIGN IN OIL use for the gray cloud-effect of background white, a very little ivory black, yellow ochre, cobalt and madder lake. In the deeper tones add burnt Sienna, and, perhaps, a little raw umber. For the blue touches of sky use cobalt, white, a little light cadmium, madder lake, and a very little ivory black. In painting the white lilies, first lay them in with a general tone of light delicate gray, and afterward add the deeper touches of shadow, reserving the high lights till the last. The same colors used for the gray background will serve for the general tone of the lilies and the shadows also. For the high lights use white, with a little yellow ochre, and add the least touch of ivory black to give quality, and obviate the chalky quality of the white when used alone. The yellow centres are painted with light cadmium, white, yellow ochre, and a very little ivory black, adding raw umber and madder lake in the shadows. For the brilliant touches of high light in the yellow stamens use only white and light cadmium. Paint the green leaves of the lilies with permanent blue, white, cadmium, raw umber, madder lake and ivory black. In the shadows add burnt Sienna and use less white; also substitute yellow ochre for cadmium. The dull reddish touches seen on the edges of some of the leaves are painted with raw umber and madder lake. The same colors are used for the buds, but with more white, cadmium and madder lake in the lighter green edges of the calyxes. The cat-tails are painted with bone brown, yellow ochre, white, a little cobalt or permanent blue, burnt Sienna and raw umber in the local tone. For the shadows add ivory black and a little madder lake. In the high lights use light red, white, yellow ochre, a little cobalt or permanent blue, and a very little ivory black. Occasional touches of rusty reddish brown are seen, which may be put on with light red, raw umber, yellow ochre and white. Paint the long slender leaves with permanent blue, white, cadmium, madder lake and ivory black, adding burnt Sienna and raw umber in the shadows. The under sides of the water-lily leaves, which are pinkish gray, are painted with madder lake, raw umber, white, yellow ochre, permanent blue and ivory black, adding burnt Sienna in the shadows. In painting the water use for the gray tones the colors given for the clouds, but add burnt Sienna and raw umber with more blue; also make the general tone much darker and warmer than the background. The deep reflections are painted with raw umber, permanent blue, burnt Sienna, yellow ochre, white and madder lake.

Use flat bristle brushes of large and medium sizes for the general painting, and for small details and fine touches in finishing use flat-pointed sables Nos. 5 and 9. For painting on canvas or wood use plenty of color, and mix a little turpentine with the first painting, using after that French poppy oil as a medium.

IN DYE-PAINTING use the same colors given above, but dilute them all with turpentine until the paint is thin enough to be washed on the material giving almost the effect of dyes. After the first painting less turpentine is used, and smaller brushes are needed for adding the details. Dye-painting is very effective on coarse burlap in imitation of old tapestry. It is also used on India silk and other fine textile fabrics.

IN WATER-COLORS: For most decorative purposes the opaque water-colors will be found better than the transparent washes. The ordinary moist water-colors are used, and are rendered opaque by mixing more or less Chinese white on the palette with all the paints before using them. It is also well to put an underpainting of pure Chinese white beneath the color. Mix the white with a little water and lay it on rather thickly and evenly over the whole design within the outlines. For this purpose the moist Chinese white, which comes in tubes, will be found far better than that in cakes or bottles. The same list of colors mentioned for painting the design in oil may be used for water-color, with the few following exceptions: Use cobalt in water-color in place of the permanent blue given for oil. Substitute rose madder in water-color for madder lake in oil. In place of the bone brown given for oil use sepia in water-color, and use lamp-black in water-color instead of the ivory black given for oil-painting. If transparent washes are used, thick, rough, water-color paper will be found the best material to paint upon, and plenty of water should be used in washing in the color. The high lights may be taken out with clean blotting-paper after wetting the spot with a brush filled with clean water. The blotting-paper will then take up all the color. If necessary repeat this process. Sometimes, if there is a large space of light, it is well to keep the paper clear at first and afterward wash over a light tone to modify the effect if the light is too brilliant. A very pale wash of lamp-black, yellow ochre, and rose madder should be washed over the lightest tones of the background. Use large round brushes of fitch or any good, dark hair for the general washes, and for the details and finer touches use medium and small camel's-hair brushes with good, firm points.

IN MINERAL COLORS use, for the general tone of gray background or clouds, a gray made with sky blue and ivory black. In the lighter parts use ivory yellow. The blue touches of sky are washed in with sky blue.

For the water use apple green and sky blue, toning it with a little ivory black in the gray parts. Where the reflections are seen use black green with grass green; be careful not to put in too much black green, however. In the shadows, which are warmer and richer than the reflections, use brown green, grass green, and

a little deep blue. In painting the lilies leave the china clear for the high lights, and shade with ivory black mixed with a little sky blue. For those which are more in shadow wash a little ivory yellow over the lighter parts. Paint the yellow centres with mixing yellow in the local tone. Shade them with brown green, touching the deeper accents with a little sepia. A little jonquil or orange yellow is used to deepen the local tone of yellow in certain parts. The leaves of the water-lilies may be painted with grass green to which a very little blue with carmine is added. For the dark red touches on the leaves use a little iron violet. For the leaves of the cat-tails add more blue to the local color, and for the shadows use brown green with the grass green, adding a little more blue and carmine in the deeper touches.

For the cat-tails use sepia shaded with black.

This panel being appropriate in design and also square in shape, will be very pretty if painted on a flat slab of porcelain and set in dull, polished ebony to form the top of one of the small tables which are much used now. The porcelain should be set in a little lower than the wood, which is rounded or bevelled on the edges.

### DESIGNS FOR CHINA-PAINTING.

PLATE 608 is a fruit-plate design—"Cherries"—to be painted in monochrome, using delicate green for the coloring. Place the decoration for the centre of the plate directly on the white of the china, without any background. Mix grass green and mixing-yellow for the coloring of the cherries, shading with brown green. Use grass green and brown green mixed for the stems, shading with brown green alone. Let the tinting of the cherry-blossoms in the border decoration be in very delicate green, using the same coloring as for the cherries. For the shadow touches behind the blossoms use brown green. The narrow lines on the rim can be in gold or in brown green.

Plate 609 is a design for a cream-pitcher—"Anemones"—to be painted in accordance with the directions given last month for the sugar-bowl design.

### THE CLASSICAL FIGURE—"PSYCHE."

PLATE 610 is a classical figure by Ellen Welby, a companion to which—"Pandora"—will soon be published. These figures, if used for needlework, would be very successful done in outline only, on cream canvas or satin, or satin sheeting the full size of the drawing. They may be worked either with crewels or silk of a golden brown, and the panel when finished can be mounted on plush of the same brown, leaving a broad margin. The same treatment would look well in olive green, with mounting on olive green plush, or in a rich crimson or Indian red, mounted on a deeper tint. If treated more elaborately, the faces and flesh should be worked perfectly flat, the stitches all one way, and with no attempt at rounding. For glass, outline and shade in brown, using for part of the drapery and the ornament yellow stain. For tiles, paint and outline in blue or red monochrome.

## Correspondence.

### BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

### HINTS ON FURNISHING.

S., Denver.—(1) In dealing with a very high room it is best to put nothing that attracts the eye above the level of about eight feet from the floor—to let everything above that be mere air and space, as it were. This will tend to take off that look of dreariness that often besets tall rooms. (2) The decoration of connected rooms should agree. A pole and curtain should be placed in each room, when a connecting doorway is made, and an apparently generous width may be gained by the poles being long enough to admit of the curtains extending beyond each jamb of the doorway. Double curtains afford effectual warmth and cosiness, and, when partly withdrawn, or looped back with thick worsted or silken cords, allow a partial view of either room, fascinating in its look of comfort. Doorway curtains or portières should, of course, look well when seen from either side. Portières look well made of jute velours (double-faced), serge, or serge-cloth, in soft greens or peacock blues, and may be decorated most simply with an ornamental stitch worked in silken cord all round the edges, harmonizing or contrasting gently with the chosen color. Silk with a stamped velvet pattern and silken lining make a rich-looking portière. Admirable reproductions of old French brocades are to be seen at Johnson & Faulkner's, Union Square.

### REPOLISHING OLD MAHOGANY.

SENIS, Troy, N. Y.—The following method is recommended by a competent authority: Put into a bottle half a pint of alcohol, quarter of a pint of vinegar, quarter of a pint of linseed oil, and one ounce of butter of antimony; shake them well together. Wash the work well with warm water in which a little soda has been dissolved, and thoroughly dry it. Then roll up a piece of cotton wool into a rubber, moisten it well with the mixture, and rub this briskly over the work until it is dry. This is a French polish reviver, and may be used with good effect where a fair body of polish still remains on the furniture.



## A COTTAGE PARLOR IN CHINTZ.

SIR: I have a fancy for furnishing a cottage parlor 14 x 17 in what, for want of a better term, I call "chintz" style. Shall I have the room hung with chintz, or are there papers to imitate it? Please tell me how to carry the scheme out, what furniture, and how much it would cost. Could it be done for \$250 at New York estimates? If the walls are hung in chintz should it be tightly stretched or in loose folds? Must the picture-frames be of any particular kind? Would plush table-scarfs be inadmissible?

CAMILLE, Bloomfield, N. M.

Chintz fabric should be used. It should be plaited, say two plaits to the width. Fasten it under the cornice and over the surbase with split bamboo strips, or with an imitation of the same made of maple. Ceiling can be tinted to harmonize with the color of the material, or it may be covered with the same chintz as is used for the walls, having it plaited to the centre. Bamboo or willow furniture should be used upholstered with chintz. The picture-frames should be gilt. You had better omit the plush table-scarf. The sum you name should be sufficient.

## THE DECORATION OF A STUDIO.

SIR: As I am about to furnish and paper a small studio I would like a little advice. The room is 17 ft. long by 10 ft. wide and 9½ ft. high. On the east side are two windows, 3½ ft. by 7 ft.; on the west are two doors, one leading to a closet, 4 by 7 ft., another to the stairs, 3 ft. by 7½ ft. On the north side a chimney projects about one foot, being two ft. wide; it is of common rough bricks. I would like to cover the chimney or paint it. What would you advise as to papering, painting and furnishing?

P. T. M., Troy, N. Y.

Paint or stain the floor the color of antique oak, on which lay some Oriental rugs. Place three-inch deep moulded chair-rail of white pine around the room three feet above the surbase. Paint the plaster surface between the chair-rail and the surbase a deep "plum color." Hang the walls with a dull olive green paper, with a large flowing pattern in self-color. To hide the chimney build closets or bookcases on both sides of it. Let them reach to the ceiling. Panel over the chimney and the effect produced will be that of one large closet or bookcase.

## QUERIES AS TO CERAMIC PAINTING.

HARRIS, Troy, N. Y.—In painting the design of daisies on your cup and saucer the background may be laid in with carmine No. 1, celeste blue or apple green. With the carmine and blue add two drops more of fat oil, and less of lavender. Dab the surface as usual with a piece of cotton covered with chamois-skin. When the object is perfectly dry, draw with a pencil the outline of the design. If no background of color is used, the design can be transferred, after rubbing the china with a drop or two of fat oil and turpentine. Before proceeding to paint, all the background color which is not to show must be carefully scraped off. Take pearl gray, adding a little apple green and black. Mix thoroughly, and draw with this mixture the outlines of the daisies and buds; make every petal distinct, shading with the gray mixture as expressed in the design. The centres of the flower paint with orange yellow and yellow ochre, sharpening the shaded edge with brown 4 or 17, but not too strong. Paint the calyx of the buds, stems, and leaves in apple green, shaded with grass green, brown green, and dark green No. 7. Throw the leaves that lie underneath in strong shadow, making these with little shade of bright, warm color.

S. B. S., Topeka, Kan.—Red brown and iron violet are the two easiest colors to use in painting in monochrome or "en camaieu," as it is sometimes called. One or two other tones are sometimes added to the principal color to make a stronger effect. An excellent effect in what passes for monochrome, but strictly is not so, may be obtained with the ground in light carmine No. 1, the figures in light gray, retouched with brown gray, and the accessories, such as drapery, foliage, etc., in very light-colored tints.

## FIRING CHINA BY GAS.

SIR: I have been trying one of Mrs. Frackelton's gas kilns for firing china, and, finding it a success, I recommend its use wherever gas is available. The Stearns & Fitch kiln, fired with charcoal, is excellent, and probably there is nothing better for amateurs who cannot have gas for fuel, but there is as much difference between firing china with charcoal and with gas as there is difference between cooking with wood in an old-fashioned big fireplace and on a modern gas range. With the gas kiln, firing china is a delightful pastime, as there is no anxiety about the fire starting evenly all around as there is with charcoal; there is no disagreeable smoke, nor glare of heat, nor dumping of hot coals. After the kiln is stacked and closed, you have simply to turn on the gas, let it burn for two hours, more or less as you require a strong or a light fire, then turn it off, and let the kiln cool. The one I have tried is the smaller size, costing \$25. It is placed in a third-floor room, but has a pressure for the gas of 40 feet per hour, which is quite necessary in order to obtain sufficient heat. The larger size, costing \$35, requires a place nearer the main gas-pipe, so that there may be a pressure of 60 feet per hour. The expense of gas for fuel is very light; with gas at \$1.25 per 1000 feet, a firing will only cost 10 cents.

CARRIE BROWN, Dayton, Ohio.

## WATER-COLOR PAINTING.

S. J., Fort Scott, Kan.—In fruit and flower-painting in water-colors transparency and brilliancy are very important; seek colors that possess these qualities in the highest degree, and be careful to get them on with as little disturbing of the under tints as possible. Commence with a clear neutral tint for the shadows, and finish with the transparent colors, using body color

very sparingly in the sparkling lights of fruit, the stamens and pistils of flowers, and, perhaps, occasionally on a slender stem.

H. S. J., Peoria, Ill.—The difference between "gouache" and "water-color" proper is that in the former the artist may have a colored background upon which he puts on the lights in successive layers, while in "aquarelle" (or water-color painting) working upon a white ground, he reserves the white for the lights of the picture, and, instead of putting on the colors in successive layers, he washes them. In gouache he uses body color, such as Chinese white, giving solidity to the tints, but at the sacrifice of delicacy and transparency, in which lies the great charm of a water-color.

## BACKGROUND FOR A PORTRAIT.

A. C., Wellington, Kan.—A good background for a portrait of an old gentleman with gray hair is a tone of deep sapphire blue qualified by gray. Let this be painted to represent a plush curtain behind the head showing a few sharp lights on the plush. Paint this background from a piece of real plush placed about a yard behind the head. The colors used for this background are Antwerp blue, a little cadmium, white, madder lake, and ivory black, adding raw umber and burnt Sienna in the shadows.

## QUERIES ABOUT OIL-PAINTING.

F. S. T., Jamestown, N. Y.—(1) Glazing is used by artists nowadays only in emergencies, as a last resort, and is rarely taught as an orthodox method. It consists in changing the entire tone of a picture or part of a picture by the application of some one color made transparent by some medium, such as oil. (2) Scumbling is using an opaque color in the same way. Lighter tones are obtained by scumbling, and darker by glazing. For instance, let us say a landscape when finished appears too cold in general tone to the painter, who does not wish to repaint solidly the whole picture, he therefore takes some good transparent yellow, and, mixing it with oil, goes over the whole surface of the canvas with the color, using a short, strong bristle brush, and rubbing the color well in. When finished, the whole effect of a picture will be much warmer in tone; this shows the result of glazing when done in the proper way.

H. E., Philadelphia, asks what colors, in oil-painting, are best for representing summer foliage. For warm greens use zinober (light), and for the lightest tones add cadmium (Schönfeld's) and a little vermilion, with what white is necessary. For richer tones add Antwerp blue, raw umber and burnt Sienna.

## PHOTOGRAPHIC PORTRAIT-COLORING.

J. T., Brooklyn.—If a more completely elaborated painting is required than that given you in our March issue—which did not pretend to be more than directions for "tinting"—proceed in the following manner. First, wash in the general tint of the background, choosing a color that will give the most value to the complexion. The draperies may now, also, be commenced, by receiving the general wash. This will, by contrast, have materially modified the depth of the flesh tints, which must be strengthened accordingly. The color of the cheek is now to be heightened with vermilion and pink madder. Carmine is sometimes used for the cheeks of children and ladies with pleasing effect. In coloring the cheek, bring the color well up to the temple, and diffuse it toward the ear, stippling the edges near the nose; add also a little of the same tint to the chin. Deepen the extreme shadows again, if necessary, and blend the shadows with the local flesh, by stippling with gray. Hatch over the shadows of the forehead, which have been deepened previously with Indian red, with a bluish gray, and, with a light tint of the same, hatch over the retiring cheek, the temples, and about the chin. Put in the blue shadows beneath and at the corners of the mouth. Now stipple the socket of the eye with a cool green. The reflected lights may next be warmed by stippling with the flesh tint; finish the lips by stippling with vermilion and pink madder, using a little Chinese white for the high light, if necessary. Touch the edge of the upper eyelid with Indian red, and soften the shaded side of the iris by the addition of a little shadow color. The white of the eye in many persons will require touching slightly with cobalt, and the corner next the nose with pink madder. The hair may now be finished, taking care to keep it in mass, avoiding the wiry effect of single hairs. Soften the outline of the head where it meets the background, to avoid the effect of inlaying. Work on the edges of the hair and flesh with gray, to prevent the hair appearing cut into the face. The head will now be considerably advanced, and the chief work will be to give finish and softness by stippling in the grays and pearly tints, and to give spirit and character by putting in the deepest "touches" about the eye with sepia and pink madder, mixed with a little dilute gum-arabic, and about the mouth and nose with sepia and gum water. The light in the pupil of the eye must be carefully put in with Chinese white, the preferable form of which is that in bottle. The neck and bosom, hands and arms, which have previously been washed with the local tint, may now be finished. The shadows of the neck are cooler than those of the face, as are also those of the bosom, which are of a bluish tint. The tips of the fingers, knuckles, and elbows may be hatched with pink madder, and the divisions of the fingers touched with the same. Next proceed to finish the draperies and background. In the choice of colors for this purpose the complexion of the model must be considered. If it incline to yellow, it may be neutralized by the proximity of a brilliant yellow ribbon, while purple would ruin it. A very red or purple face may be softened by the neighborhood of more vivid colors of the same hue. A bright, rosy complexion will be improved by draperies of green, and a very fair complexion may gain by contrast with blue. Now return to the face and examine it carefully, in order to give it the finishing touches. Begin at the upper part of the picture, and complete it as you proceed. Where the shadows have too much purple, cor-

rect with cobalt and a little yellow; if too green, correct with Naples yellow and pink madder. Touch the eyelids with sepia. See that all the edges of shadows are softened into flesh with gray. Keep all retiring parts cool. The shadows of the ear should be warm, and general tint somewhat pinkish. The shadow under the nose may be glazed with Vandyck brown. If the hatching be too wiry, work on it with a wet pencil without color, to blend and soften the lines. The high lights in the photograph should be throughout carefully preserved. Where it is necessary, they may be put in with a little Chinese white and Naples yellow, passing over them, when dry, a delicate coat of the local tint, to blend them with the flesh. A little gum water used in the deepest shadows of the hair, eyes, etc., gives transparency if required, and the picture is finished.

## EMBROIDERY SUGGESTIONS.

T. S. S., Buffalo, N. Y.—An effective three-leaved drawing-room screen, which would serve your purpose, may be made of dark red plush, with snowballs outlined in gold on the two outer panels, and across the centre a branch of large red roses each outlined with gold, and also with gold stems.

ARACHNE, Boston.—The unpractised designer in embroidery should be content with simple patterns and few colors—distinct suggestive forms, softly, not harshly, defined, and not crossing or intermingling. Strong contrasts should be avoided, but, if absolutely desired, should be, as it were, gradually approached. If the ground color be very light, with flowers and leaves in dark, rich colors, an edging of a lighter shade to all patterns will prevent harshness in the contrast. If many hues are chosen for embroidery on a colored ground, a general edging of white or yellow will conduce to an even surface of tone.

E. S. T., Topeka, Kan.—A dining-room screen very similar to the one you speak of was shown not long ago at the New York Decorative Art Society's rooms. The three panels were of ecru linen canvas. In outline stitch in red were the three figures of Venus, Juno and Proserpine, each indicated by her attributes as well as by the name, which appeared underneath. A striking feature of these panels was the way in which the foliage made a relief for the head, which was surrounded in each case by a circle of the red outline stitch. The screen was mounted in wood covered with dark red stamped velvet.

## THE "AIR BRUSH."

MANY inquiries being made by correspondents concerning the uses of the implement known as the "Air Brush," advertised in our columns, we have asked the manufacturers to tell us something about it, and the following is what they say: "It is a very rapid and satisfactory mode of applying dilute liquid pigment to any surface. Hence, with lamp black, it is much used by crayon portrait artists of all grades. We send a picture indicating work on stone. As a lithographer's tool it is more used in England than here, although some of the heaviest firms in the United States constantly employ it, but decline to admit the fact. In England it has been largely adopted by Government draughting offices. The great establishment at Southampton, which is the headquarters of the corps of royal engineers engaged in the ordnance survey of Great Britain and Ireland, employing three hundred persons in map-making, etc., has, we believe, eight of these brushes. They report eighty per cent of time saved. For decorative work upon silk, satin and velvet, the instrument is very successful."

THE trustees of the James Lick Trust invite artists and sculptors to send in competitive designs on paper for the groups of historical statues to be erected in front of the City Hall in San Francisco. The sum of \$100,000 was bequeathed by Mr. Lick for these groups. The contract for their construction will be awarded to the successful competitor, and the two artists whose designs are next in merit will receive \$500 each.

NOTWITHSTANDING some captious criticisms to the contrary, the presentation at the Madison Square Theatre of the dramatization of "Elaine," by Messrs. George Parsons Lathrop and Harry Edwards, was an artistic treat, thoroughly enjoyed by an audience composed of a remarkably representative gathering of the most cultured and intellectual men and women of New York. The attempt to reconstruct the poem of Tennyson so as to fit it for the stage was one of daring, bound to result either in a positive success or a dismal failure. "Elaine" so presented if not pathetic, must be ridiculous. That this notable audience listened with rapt attention to the delivery of every line, and rewarded the actors and actresses as well as the adapters with enthusiastic applause told how well the latter had accomplished their most difficult task. The Elaine of Miss Russell could hardly have been better—the leave-taking with Sir Launcelot and death-scene showed the thorough artist. Miss Burroughs as the Queen was less intellectual, but beautiful, dignified, and acceptable. Mr. Pitt's Arthur was picturesque and noble. Young Salvini, a stalwart and knightly Sir Launcelot, delivered his lines admirably, although, at times, with an excess of gesticulation, due, doubtless to his early Italian training. Harry Edwards as the aged father of Elaine, acted, as usual, with dignity and discretion. Taken as a whole the cast was remarkably good. The scene representing the arrival at Camelot of the barge bearing the dead Elaine was an admirable copy of Toby Rosenthal's painting. With his usual liberality, Mr. A. M. Palmer mounted the play for this single matinee performance with as much care as if it had been expected to run for a thousand nights. While "Elaine" is not the sort of entertainment to have that kind of success, there are thousands of persons who will watch eagerly for the announcement of the next representation of it in New York. It has already been arranged to give the play in Boston and other cities.

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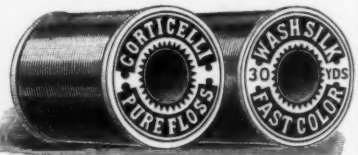
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